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NME

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Alex's track-by-track guide to the album

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28 JANUARY 2006

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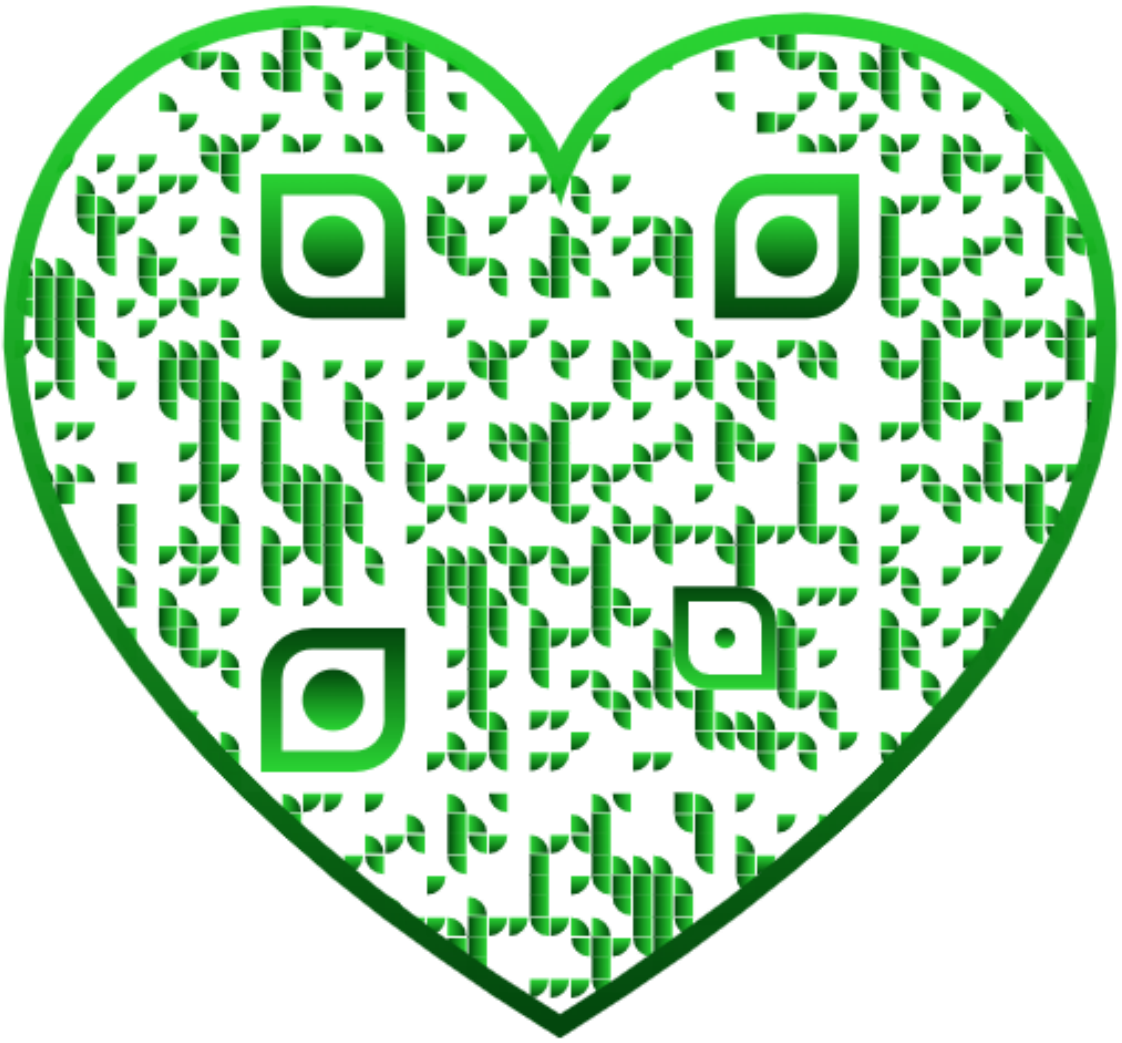

CHEATING THE GALLOWS

JONATHAN GOODWIN COULD ACTUALLY HANG HIMSELF LIVE ON TELLY AS PART OF A MAD WEEK OF STUNTS ON E4. DEATH WISH LIVE. DEAD OR ALIVE, IT'S LIVE. WEEKNIGHTS 10PM FROM 30 JAN.

WWW.CHANNEL4.COM/E4DEATHWISH

NME

THIS WEEK...

28 January 2006

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COVER CREDITS: PIETER M VAN HATTEM/KEVIN DAVIES – RETNA/RAY STEVENSON – RETNA/KEVIN WESTENBERG/DEAN CHALKLEY/WIREIMAGE

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SHOCKWAVES NME AWARDS 2006

NME AWARDS: THE SHORTLIST

You've voted in your thousands, mainly for Kaiser Chiefs!

After weeks of number crunching your votes, the nominations for the ShockWaves NME Awards 2006 can finally be revealed.

Leading the way on the shortlist are the **Kaiser Chiefs**, who have bagged nominations in key categories Best British Band, Best Album, Best Live Band, Best DVD, Best Track, Best Video and Best Website.

"Obviously we're very pleased," said the band's drummer **Nick Hodgson**. "It all sounds brilliant. It's great to be up for the album and live awards."

With the polls now open, Hodgson added he was looking forward to the February 23 ceremony. "I hope people vote for us because we've never won anything we've been nominated for before," he said. "The Phillip Hall Radar award for Best New Band that we won last year is the only one we've actually picked up."

However, the Kaisers will face stiff competition in every category, with the likes of **Oasis**, **Franz Ferdinand**, **The Strokes** and the **Arctic Monkeys** all picking up nominations. You can now vote for your favourites from the shortlist by going to *WWW.NME.COM/AWARDS*.

So here are the nominations for the ShockWaves NME Awards 2006...

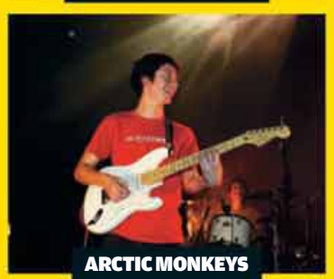
Some of the thousands of voting forms

BEST LIVE BAND

Supported by Carling

OASIS

FRANZ FERDINAND


ARCTIC MONKEYS

GREEN DAY

KAISER CHIEFS

BEST ALBUM

Supported by HMV

BEST INTERNATIONAL BAND

Supported by T4

- ARCADE FIRE
- FOO FIGHTERS
- GREEN DAY
- THE KILLERS
- THE STROKES

BEST SOLO ARTIST

Supported by E4 Music

- ANTONY AND THE JOHNSONS
- RICHARD ASHCROFT
- IAN BROWN
- GRAHAM COXON
- KANYE WEST

BEST NEW BAND

Supported by Radio 1

- ARCTIC MONKEYS
- EDITORS
- THE MAGIC NUMBERS
- MAXIMO PARK
- WE ARE SCIENTISTS

BEST VIDEO

- 'DO YOU WANT TO' – FRANZ FERDINAND
- 'DARE' – GORILLAZ
- 'I PREDICT A RIOT' – KAISER CHIEFS
- 'THE IMPORTANCE OF BEING IDLE' – OASIS
- 'JUICEBOX' – THE STROKES

BEST EVENT

Supported by lastminute.com

- GLASTONBURY
- LIVE8
- T IN THE PARK
- V FESTIVAL
- CARLING WEEKEND: READING AND LEEDS FESTIVALS

WORST ALBUM

- 'DOWN IN ALBION' – BABYSHAMBLES
- 'BACK TO BEDLAM' – JAMES BLUNT
- 'THE BRAVERY' – THE BRAVERY
- 'ONE WAY TICKET TO HELL... AND BACK' – THE DARKNESS
- 'WONDERLAND' – MCFLY

BEST FILM

- BATMAN BEGINS
- CHARLIE AND THE CHOCOLATE FACTORY
- HARRY POTTER AND THE GOBLET OF FIRE
- KING KONG
- SIN CITY

ELLIS PARRINDER/SEBASTIEN ARTZ/DEAN CHALKLEY/ANDY WILLSHER/ED MILES/JAMES LOOKER

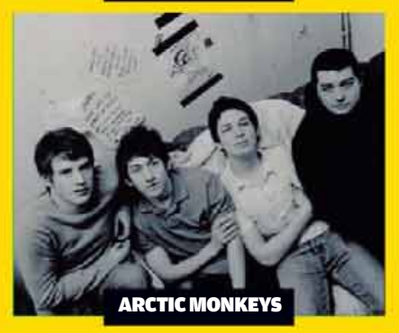
BEST BRITISH BAND

Supported by SHOCK WAVES

KAISER CHIEFS

FRANZ FERDINAND

BLOC PARTY


ARCTIC MONKEYS

OASIS

HERO OF THE YEAR

CARL BARÂT
PETE DOHERTY
LIAM GALLAGHER
BOB GELDOF
ALEX TURNER

BEST DRESSED

Supported by TOPMAN

PETE DOHERTY
BRANDON FLOWERS
LIAM GALLAGHER
ALEX KAPRANOS
RICKY WILSON

WORST DRESSED

PETE DOHERTY
JUSTIN HAWKINS
CHRIS MARTIN
JACK WHITE
ROBBIE WILLIAMS

SEXIEST MAN

RICHARD ARCHER
CARL BARÂT
PETE DOHERTY
LIAM GALLAGHER
PAUL SMITH

BEST RADIO SHOW

COLIN AND EDITH
STEVE LAMACQ
LAUREN LAVERNE
ZANE LOWE
CHRIS MOYLES

BEST TV SHOW

GONZO
LITTLE BRITAIN
LOST
THE MIGHTY BOOSH
PEEP SHOW

BEST MUSIC DVD

DIG!
GREEN DAY: BULLET IN A BIBLE
KAISER CHIEFS: ENJOYMENT
LIVE8
MORRISSEY: WHO PUT THE 'M' IN MANCHESTER?

VILLAIN OF THE YEAR

TONY BLAIR
JAMES BLUNT
GEORGE BUSH
PETE DOHERTY
JUSTIN HAWKINS

WORST BAND

BABYSHAMBLES
COLDPLAY
THE DARKNESS
MCFLY
SON OF DORK

BEST WEBSITE

KAISERCHIEFS.CO.UK
MYSPACE.COM
NME.COM
OASISINET.COM
WEARESCIENTISTS.COM

BEST VENUE

BRIXTON CARLING ACADEMY
GLASGOW BARROWLANDS
LONDON ASTORIA
LONDON KOKO
MANCHESTER CARLING APOLLO

SEXIEST WOMAN

CHARLOTTE COOPER
KATE JACKSON
MADONNA
JEMINA PEARL
MEG WHITE

BEST TRACK

'I BET YOU LOOK GOOD ON THE DANCEFLOOR' – ARCTIC MONKEYS

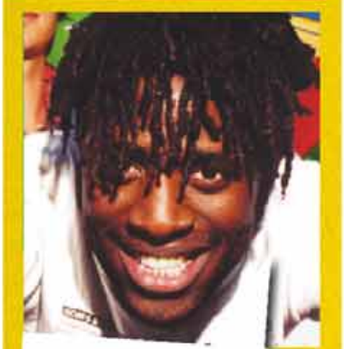
'FUCK FOREVER' - BABYSHAMBLES

'DO YOU WANT TO' – FRANZ FERDINAND

'I PREDICT A RIOT' – KAISER CHIEFS

'THE IMPORTANCE OF BEING IDLE' – OASIS

HOW DOES IT FEEL TO BE NOMINATED?



KELE OKEREKE BLOC PARTY
"That's really nice! It's great that people think we're one of the best British bands and that we've made one of the best British albums right now. I think we have a slim chance of winning, but it's nice to be nominated."

PETE DOHERTY BABYSHAMBLES
"Thanks to everyone who voted for Babyshambles. It's been a strange old year, yet again, but it's extremely heartening to see our fans voting for us. Cheers."

JULIAN CASABLANCAS THE STROKES
"This means a lot to us as it's voted for by the readers of *NME*. We've been away for a while and getting two nominations is very flattering."

GRAHAM COXON
"Ooooh... how exciting! Nice one. I haven't done too much really to deserve it, but it's nice to be nominated for doing me homework!"

Top of the world: the Monkeys get set to mix their classic debut

ARCTIC MONKEYS: DEBUT ALBUM IN THEIR OWN WORDS

Alex Turner writes the ultimate guide to 'Whatever People Say I Am, That's What I'm Not'

Arctic Monkeys singer **Alex Turner** has put together a track-by-track guide to his band's hugely anticipated debut album.

Following its release last Monday (January 23), 'Whatever People Say I Am, That's What I'm Not' is set to top the charts on Sunday, following the success of second single 'When The Sun Goes Down'.

Now everyone else has had their say, here, in a world exclusive, Turner gives the inside story on every track.

1 THE VIEW FROM THE AFTERNOON

"This is one of the last songs written for the album. There's nothing clever, it's just about anticipating the evening, finding comfort in familiarity and the fact that you know you're bound to send a daft message or something before the sun comes up. I think I've stopped doing that now."

2 I BET YOU LOOK GOOD ON THE DANCEFLOOR

"I get the impression a lot of people imagine an evening scene when they hear this song but it conjures up daytime images for me. 'Lustful' is perhaps a good word to describe it. It's far from our finest work but I'm not going to bang on about that again."

3 FAKE TALES OF SAN FRANCISCO

"We first played this song in 2004 as the summer came to a close. At this time we'd just started playing what then seemed like a lot of gigs – sometimes we'd go mad and play two a week – and so we were rubbing shoulders with a lot of other bands at a similar stage to us. The gigs were usually four bands or sometimes more, no-one in the crowd except a few of their mates or girlfriends who all left as soon as they could. The bands rarely had anything in common, musical or otherwise, and right beside the angry 13-year-olds playing Green Day or whatever you would find the cool bastards that provided the topic for the lyrics of 'Fake Tales...'.

"If it's a Tuesday night in Sheffield that's fine, why pretend it's anything else? I think the easiest way to describe this song is as the sound of us getting annoyed at people pretending. Another way to put it would be it's the sound of us when given something to whinge about – depends how profound you want it to sound."

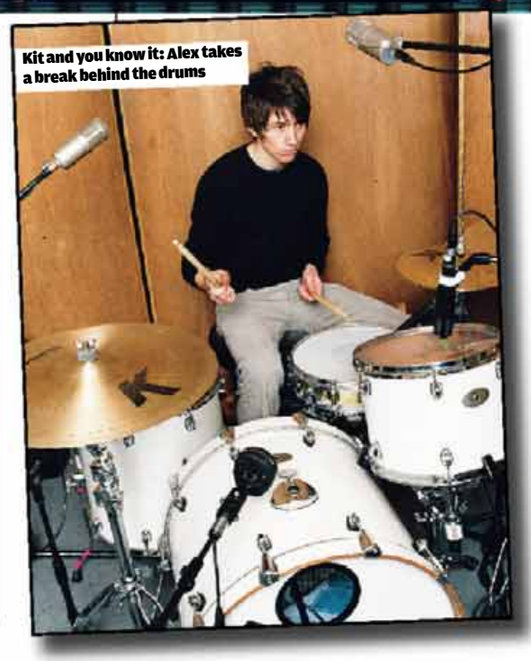
> **"Everyone's an expert about this band lark"**
> **Alex Turner**

4 DANCING SHOES

"It's the oldest song on there. It's about people always looking to pull when they go out however much they mask it."

5 YOU PROBABLY COULDN'T SEE FOR THE LIGHTS BUT YOU WERE STARING STRAIGHT AT ME

"I'm into the arrangement on this because there's no chorus as such and it doesn't do the same thing more than once. It's our love song I suppose. It's about a girl we knew who was in a band."



Kit and you know it: Alex takes a break behind the drums

DEAN CHALKLEY

You're giving that scummy man more than "*half a chance*" leaving your kit unattended, boys

6 STILL TAKE YOU HOME
"A while ago, before all this madness, pin-up Jamie Cook and I were sat in a club in town one evening. A conversation was struck up about the clientele of this particular establishment and this little chat and other events that night led to this tune. I remember a dark-haired girl in a green dress was a particular inspiration."

7 RIOT VAN
"This one is a bit against the run of play I suppose, in terms of the time it's about. I think of most of the songs as being 'set' in the present day, whereas with this one it's more like 1999 or 2000, when we were 14 or so even though it was written at the same time as all the others. 'Bigger Boys And Stolen Sweethearts' is set in the same time as this. It's all about when we used to hang about around our end and the things we saw. We were never really bad lads, we just used to have a laugh. I think Helders [Monkeys drummer] described it best when he said, 'Just 'cos you'd hang around near people who might burgle houses or summat it didn't mean you had to.'"

8 RED LIGHT INDICATES DOORS ARE SECURED
"It's about hovercrafts, obviously. We recorded the album in the order it's presented and did a song a day pretty much. We used a funny microphone called a bullet or something on 'Riot Van' and left it up when we went onto 'Red Light...' so I could do a guide vocal when we did the take. It turned out the guide sounded great so we didn't bother doing another in the end. There was a few more verses written for this, but it was all too much and it never got past practice because the same riff was just going round and round with all this verbal on top. Everyone got bored so we cut some stuff out."

"'A Certain Romance' could only ever have been the conclusion"
Alex Turner

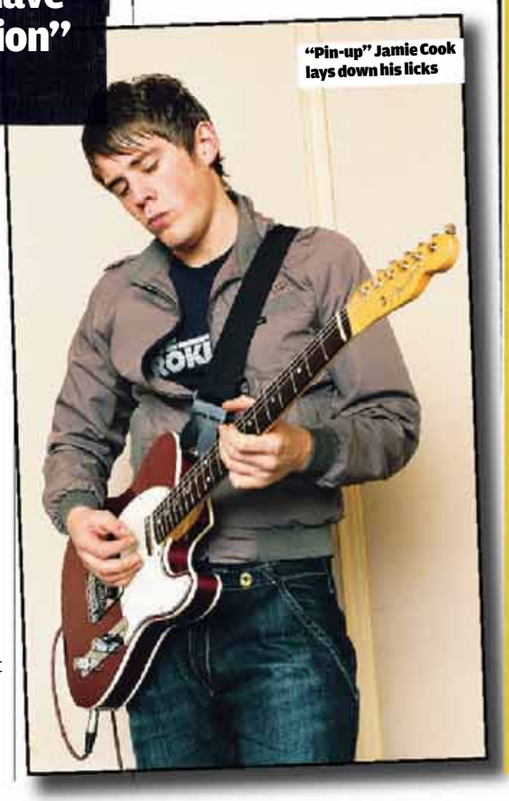
9 MARDY BUM
"The hit! This is the only recording that we didn't do when we did the others. We recorded this one in Munich when we were on tour, in a little studio not too dissimilar to 2Fly studio in Sheffield where we did all our demos."

10 PERHAPS VAMPIRES IS A BIT STRONG BUT...
"About this time last year we'd played outside Sheffield a little and were in the process of just trying to play in new places a little more. You got expenses covered most of the time but that was all – you never made a profit or anything like that. We didn't really care, we were getting to play and having a laugh and not a great deal of people outside Sheffield had really heard of us so we didn't expect anything in return. When you talked to people about it however, it was somewhat frowned upon and perhaps sniggered at that we were playing for free. Everyone's an expert about this band lark and it seemed like a bit of a joke to a lot of people – while they'd wish us all the best I think behind our backs they were really convinced we were just wasting our time."

11 WHEN THE SUN GOES DOWN
"We used to have a practice room in an old industrial sort of area just outside town. Loads of bands practice round there and we still do as well. There are sandwich shops and some other businesses that are run there by day. At night, as well as studios and practice rooms there is perhaps some less celebrated activity. When we moved into our room the man next door actually really said, 'It changes around here when the sun goes down,' and you would get asked for business [by prostitutes] out in the street sometimes, or it would be the middle of the night and there would be a bloke with a carrier bag just walking about as we left. It sounds like there's a bit of a humorous tone but it's really pretty sad. It's strange how these different worlds exist in the same space."

12 FROM THE RITZ TO THE RUBBLE
"The bouncer thing is really just me having a bit of a dig. I still get asked for ID now when I go to clubs so when I wasn't actually old enough it was a nightmare trying to get in anywhere at all. I actually had one of the best nights ever after getting turned away once though so it's not always a bad thing. I remember one night walking from my mate's house in Hillsborough to get the bus back to ours one Sunday and the second verse and the '*last night what we talked about*' bit was dreamed up during that journey. We always try to show the same attention to the rhythm and the way the parts work together as we do to the words or any of that stuff. I think this is a good example of when we've had a really good crack at both."

13 A CERTAIN ROMANCE
"All our other tunes are quite specific to a certain incident or series of incidents. This one is more reflective and a bit of an attempt at summing up perhaps. This is definitely a special one for us and it could only ever have been the conclusion to the first record. '*Nobheads don't dress in a certain way*' is an important theme in there I suppose – at least they don't where we come from."



"Pin-up" Jamie Cook lays down his licks

WHAT'S ON THE NME STEREO?

Pet Shop Boys
Fundamental
Parlophone
The electro godfathers diss ID cards, the war on terror and dim celebrity boyfriends over thunderous Trevor Horn production on their best album for over a decade.

Liam Frost And The Slowdown Family
She Painted Pictures
Lavolta
Mancunian-born magic in the Bright Eyes mould. His voice makes Guy Garvey cry like a baby, apparently.

The Gossip
The Gossip
Kill Rock Stars
A searing soul punk sensation that turns personal politics into the funkiest, sauciest thing since James Brown last got up (like a sex machine).

Graham Coxon
I Can't Look At Your Skin
Parlophone
"*...'cos it's doing me in!*" Good to see that, even aged 36, el Coxo does teenpunk angst better than most bona fide angsty teenpunks.

Justice
Productions And Remixes
White label
Amazing showreel from the new Daft Punk, straddling the rock/dance divide like Parisian colossi. Is 'Never Be Alone' one of the best songs ever? We think it probably is.

Adam Green
Nat King Cole
Rough Trade
The first single from forthcoming album 'Jacket Full Of Danger' finds the Mouldy Peaches old-boy sounding like a voodoo Buddy Holly.

Battles
EP B/C EP
Warp
Absurdly fiddly post-rock/jazz/metal/electronica hybrid from itchy-scratchy New York quartet.

Stephin Merrit
What A Fucking Lovely Day!
Nonesuch
Just one highlight from the 'Showtunes' compilation drawn from the three Chinese operas The Magnetic Fields' frontman has written – we shit you not.

HMV

new singles

Starsailor
This Time
This Time is the new single taken from Starsailor's latest album On The Outside. The CD features an exclusive Radio 1 Live Lounge cover version of Push The Button with the 7" coloured vinyl and DVD adding new track Believe Me. The DVD also includes the This Time video and In The Crossfire live video from Brixton Academy.

Out Now

CD £1.99 DVD £2.99 7" 99p

Mogwai
Friend Of The Night
First taste of Mogwai's eagerly awaited forthcoming album Mr Beast. The beautifully crafted Friend Of The Night is available on CD and 7", with both formats adding exclusive B-sides.

Released 30th January

CD £2.99 7" £1.99

The Go! Team
Ladyflash
Standout track from the hugely acclaimed debut album Thunder Lightning Strike. Features an exclusive new track The Wrath of Mikey, and remixes of Ladyflash from Simian Mobile Disco and the legendary Kevin Shields, plus RJD2 remix of live favourite Huddle Formation.

Released 30th January

CD1 & 7" £1.99 CD2 £2.99

Beth Orton
Conceived
First single in almost three years for UK singer/songwriter Beth Orton. Taken from her imminent fourth album Comfort Of Strangers, Conceived is available on CD and 7". Each format adds an exclusive non-album bonus track.

Released 30th January

CD £1.99 7" 99p

buy now: hmv.co.uk

Titles and prices are subject to availability while stocks last at participating stores/online.

top dog for music·dvd·games HMV

The Strokes should rethink their policy of playing in giant ovens

THE STROKES: 'WE OWE THE UK FANS'

Band kick off British tour with pledge to make it the best ever

The Strokes have admitted they are eager to get reacquainted with British audiences as they prepare to begin their UK tour – their most extensive since the release of debut album 'Is This It'.

When the band blasted through London during November last year with a series of low-key shows in one week, singer **Julian Casablancas** thanked Britain for "being The Strokes' second home". But following the success of their third album 'First Impressions Of Earth', which hit Number One in the UK, they're itching to return.

The jaunt kicks off in Belfast on January 19 and sees the band playing a series of gigs, including an intimate show at London Shepherd's Bush Empire (January 24) and a double-header at Manchester Apollo, before returning to London for two ShockWaves NME Awards shows at the Hammersmith Apollo.

"It's a pretty extensive British tour, I'm really looking forward to it," confirmed guitarist **Nick Valensi**. "I'm looking forward to visiting lots of places."

And following their decision to stick to a few larger venues after the release of second LP 'Room On Fire' in 2003, Valensi declared it was only right they got their hands grubby on the road this time.

"Britain has always been so great to this band, you know?" he explained. "The last time around I guess we didn't really give you what we owed you. So we're going to make up for it this time."

However, despite all these dates selling out in just hours, Valensi is confident fans will have plenty more chances to see the band throughout 2006.

"There is a good chance we'll do some festivals," he explained. "I enjoy the festivals a lot. I like doing those big bills where there's a bunch of cool bands to see and you also get to play a show, so it's a good day."

STROKES' NUMBER ONE WORTH WAITING FOR

With the band celebrating an album chart top spot for 'First Impressions Of Earth', Nick Valensi has credited the revival in the band's creative fortunes to not rushing the recording process.

"We had the time to experiment with things, to take songs in a couple of different directions before settling on one," says the guitarist.

"The time factor was really a blessing for us, it really was, because with 'Room On Fire' there wasn't time to expand on what we had. It was, 'Get in there, record your part, don't waste our time noodling about looking for different ways to play it.' But this time I felt a lot freer to be myself. It still sounds like The Strokes, they just sound a little bit more mature I'd say."

UPCOMING RELEASES

1

JANUARY 30

Broken Social Scene
Broken Social Scene *(City Slang/V2)*
Canada's hotly-tipped collective channel their inner shoegazer and create a chaotic, fairytale world of nu-grunge delights.

Infadels
We Are Not The Infadels *(Wall Of Sound)*
Stop the grot (rock)! Following a support slot with Hard-Fi, east London's five-strong DIY demons burst forth with their much-anticipated debut.

2

FEBRUARY 6

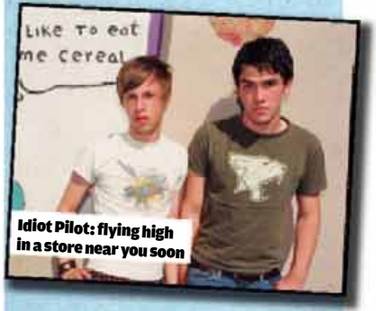
Pharrell Williams
In My Mind *(Virgin)*
Mr NERD steps out on his own, with an inevitably stellar support cast including Gwen Stefani and Jay-Z.

Sway
This Is My Demo *(All City Music)*
Winner of the MOBO for Best New Hip-Hop Artist, mate of The Mitchell Brothers and the UK's answer to Fiddy. The debut from rap's bright new hope.

3

FEBRUARY 13

Idiot Pilot
Strange We Should Meet Here *(WEA)*
Emo/screamo/post-NIN rawked-out debut from the Washington duo. Hold on to your mouse mats – laptop rock has never seemed so scary...



Idiot Pilot: flying high in a store near you soon

Beth Orton
Comfort Of Strangers *(Heavenly)*
The comedown queen's fourth album – ably assisted by Sonic Youth's Jim O'Rourke. We can't wait for those feedback-drenched/protest song mash-ups!

STOP PRESS!

DIRTY PRETTY THINGS ANNOUNCE UK TOUR

Barât and co to hit the road in February

Carl Barât's new band **Dirty Pretty Things** are to play a series of intimate gigs across the country in February and March.

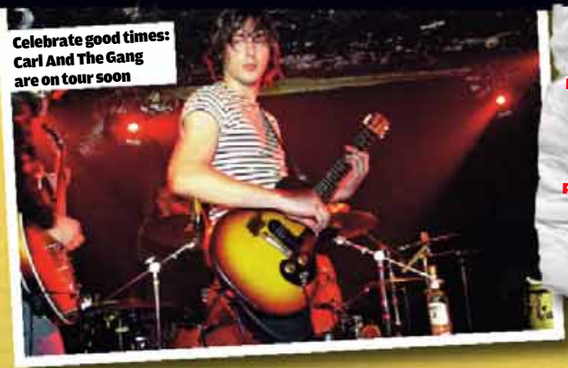
The dates (shown right) will be the first chance for fans in the UK to hear music from the band's debut album, recorded recently in LA and London.

The group – featuring ex-Lib **Gary Powell,** guitarist **Anthony Rossomando** and ex-Cooper Temple Clause bassist **Didz** – made their live debut with low-key dates in Italy and France last year.

Speaking to *NME* at the end of 2005, Barât said: "I wanna play in dirtboxes like we used to in the good old days... I loved being pressed against the wall, with a cymbal at my throat."

For tickets, call the NME Ticketline on 0870 1663 663 or visit *NME.COM/GIGS*.

LFI/WIREIMAGE/LULA CAMIUS



Celebrate good times: Carl And The Gang are on tour soon

TOUR DATES

Oxford Zodiac (February 26)
Birmingham Carling Academy 2 (27)
Norwich Waterfront (28)
Northumbria Uni Stage 2 (March 2)
Leeds Cockpit (3)
Liverpool Stanley Theatre (4)
Glasgow ABC 2 (5)
Portsmouth Wedgewood Rooms (7)
London King's College (8)
Sheffield Leadmill (10)
Stoke Sugarmill (11)
Manchester Academy 3 (12)
Nottingham Rescue Rooms (13)

Proof that pre-*CBB* Preston was only capable of copping off with dogs

"HE'S THE BEST OF A BAD BUNCH"

The Ordinary Boys give their verdict on Preston's *Celebrity Big Brother* appearance

Despite former basketball player Dennis Rodman's bedroom antics being touted as the initial *Celebrity Big Brother* love interest, the undoubted – and unlikely – heartthrob of the house has been **Preston**.

However, before the singer can enjoy his new sex symbol status, **The Ordinary Boys** have already laughed off his chances with the ladies in the real world.

Despite the attentions of glamour girl Jodie Marsh and the affections of token non-celebrity Chantelle Houghton, bandmate and guitarist **William Brown** believes they wouldn't give Preston a second look outside the *Big Brother* house.

"He's not an ugly chap but at the same time there's a bit of 'best of a bad bunch' syndrome going on in there," explained Brown. "I think Chantelle was expecting to be locked up with the blokes out of Blue and she got Michael Barrymore and Pete Burns!"

Despite dismissing his worth as a super-stud, Brown admitted that Preston has spent his time in the house well.

"One of the things I said before he went in was, 'Whatever you do, they're going to make you look like a dickhead with the editing,'" he said, "but I don't think he's done anything to be made to look like a fool, he's done alright. If I was locked up with Michael Barrymore and that bird off *Baywatch* I'd slit my wrists to be honest."

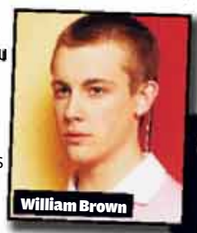
Brown added that he'd been surprised by the support Preston had received during his *Big Brother* stint, particularly from The Ordinary Army, who the band worried might have disapproved.

"Even people I thought would be dead against it seem to be into the idea," noted Brown. "Obviously we were worried how it would come across and what our fans would think, but as far I can tell everyone's been supportive. They can see that he's not going in there to boost his own status but it was just something he wanted to do."

Brown added that he was pleased with the additional interest shown in second album 'Brassbound': "It's such a ridiculous medium to put your music out to, but 14.7million viewers a night, you can't argue with it." But he admitted he was looking forward to getting going as a band again.

"We want to remind people that being a band is what we do," declared Brown. "Did I ever think I'd be talking about *Celebrity Big Brother* when I started a band? No!"

Preston is able to enjoy life's essentials in the house: beer, fags and pork-pie hats



William Brown

"If I was locked up with Barrymore I'd slit my wrists" William, The Ordinary Boys

KENT NEWS & PICTURES/ANDY WILLSHER

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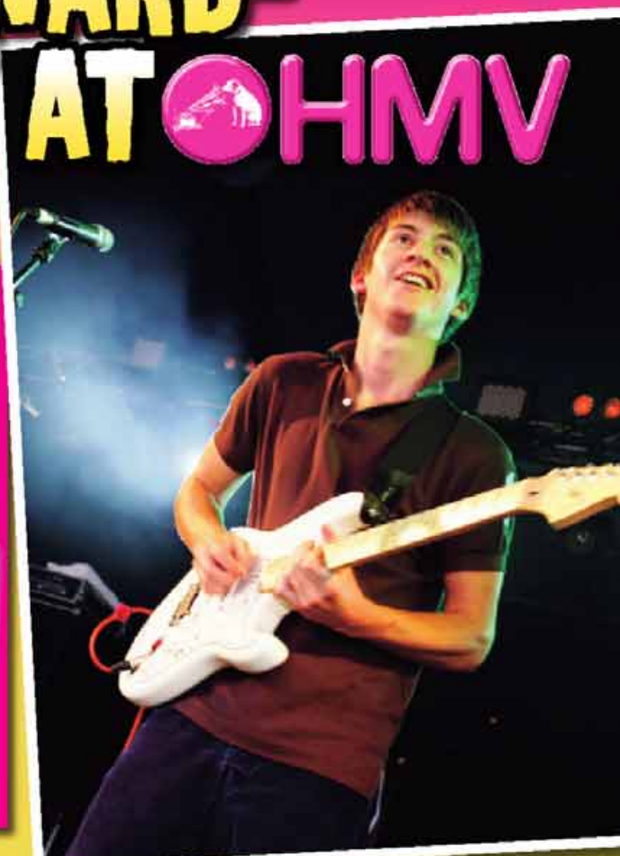

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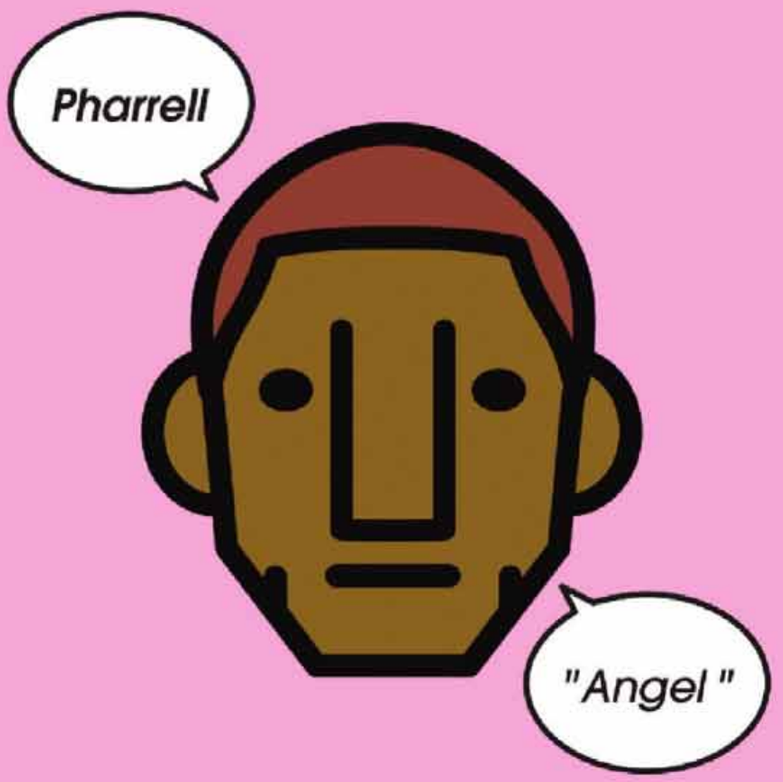

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Feb 5 Brighton Freebutt
Feb 11 Northampton Soundhaus
Feb 17 Carslisle Brickyard
Feb 18 Newcastle Uni
Feb 22 Nottingham Social
Feb 23 Aberdeen Tunnels
Feb 24 Inverness
Feb 26 Dundee Reading Rooms
Feb 27 Edinburgh
Feb 28 Glasgow Barfly

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Peter Robinson VS

PETE SHELLEY, BUZZCOCKS

Best of British

A younger Pete and (inset) the reformed 'Orgasm Addict'

He helped make the 71st greatest British album ever!

Hello, Pete. Where are you this morning?
"I'm at home, and I've been up and about for a while. I took a friend to the airport."

Did they want to go?
"Yes."

The Buzzcocks are back again, with a new record label! Would you have got a deal if you'd set up a MySpace page under a different name?
"It's funny you should ask that because a few years ago we had an album out and the reviewer said it sounded like Supergrass! (*Guffaws*) I don't know if it was meant to be chock-a-block with irony, but there you go. We don't really bother with them. They always say 'It's not really our thing', and considering the crap they put out most of the time I suppose they've got a point."

Your new album, 'Flat-Pack Philosophy', features you railing against Tesco self-service scanning checkouts. Is this just because you can't work them?
"Hmm... I've worked with computers all my adult life – in fact the only job I had before was a trainee computer operator. But can I use the scanners in Tesco? 'Please take item from bagging area.' No I can not."

You're not just 'old bloke in Tesco' having trouble with the gadgets?
"New technology is no problem! I'm known as the gadget king in the band – if anyone needs their VCR programming, they phone me up for step-by-step instructions!"

Can you get VCRs to work with Sky?
"Yes, I know all about that."

Amazing!
"Yes."

TOM SHEEHAM

In a way, of course, bagging your own shopping does reflect punk's DIY ethic in a supermarket scenario.
"I suppose so, yes. And I would prefer to do it myself, if only the machines worked. It's like ticket machines at stations – you're pressing buttons, it says, 'Do this', 'Do That'... They just don't work properly. And websites! Most of them just don't work!"

So what you're kicking out at on this album isn't the evil of modern life, more poor research and development.
"Yes. It's things which even if you approach them logically still make no sense. And instruction manuals! They're too complicated and not logical. It's like trying to use someone else's mobile phone! You press 'select' and you lose the number!"

"Last year I was struck by the songs Rachel Stevens was releasing"

Do you like Girls Aloud?
"Bands like that survive or fail on the quality of their songs, don't they? I mean last year I was quite struck by the songs Rachel Stevens was releasing – they were really, really good pop songs with interesting things happening in them. I thought, 'I wish I'd written that'. I mean, if you don't walk the walk then you're not going to get anywhere, are you?"

Which is most important out of walking the walk and talking the talk?
"Walking the walk. Oh. Which one is the singing? Talking the talk? I don't know. Walking and talking are both important."

Will we being seeing you on *Celebrity Big Brother* next year?
"Well, they didn't ask me this year, so I doubt it! But I'd be good on it. In fact, I'm sure I'd win."

It's your band's 30th anniversary this year. Will your old label be wheeling out some sort of spurious box set?
"Well, EMI have already put out 'The Complete Singles Anthology'..."

That won't stop them! They're mad for special editions, that lot.
"I wonder if they actually know? Then again they probably have a reminder coming up on their computers. But these days I'm surprised at how cheap CDs can be – I saw Editors' album advertised for £6.99 in HMV. That's virtually giving it away!"

Well, not really.
"Don't you find though that music is very egalitarian? The best album in the world is the same price as the most rubbish, badly compiled album of all time."

If music was priced according to merit and the Shayne Ward album was £9.99, how much should the new Buzzcocks album cost?
"Ooh, £50."

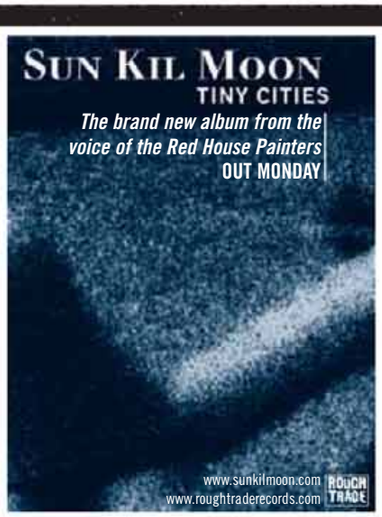
Nobody's going to buy it at that price!
"Well, no. It's like that phrase: 'The man who knows the price of everything, but the value of nothing'. So, er, well, you know."

I know. True or false: everyone likes a good dance.
"Oh, true."

What gets you on the dancefloor these days?
"Last year I really liked The Rakes' album – and we toured with them at the beginning of 2004. In Newcastle there was a disco after the gig and we were all dancing around for most of the night. They were probably thinking, 'What's that stupid old fella doing now?' But the good thing about being a punk is that you have no shame."

FYI

- Nice use of the word 'disco' in that last paragraph.
- Alphabetically speaking, Buzzcocks are between Butthole Surfers (ask your dad) and Max Bygraves (ask your dad's dad).
- Pete reckons his new album is "brilliant". But he would say that.



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THE NME LETTERS PAGE

EDITED BY: PETE CASHMORE

Love something? Loathe it? Then write to the world's greatest letters page

Fulsome prison blues

PENTONVILLE ROUGH

"Come and support me in court tomorrow!" says Peter to his followers (*NME*, January 21), and like a bunch of prize buffoons, they do exactly as he says. OK, so there may only have been 20 or so devotees outside Ealing Magistrates' Court to cheer him on, but when you are looking for affirmation, as he evidently, ceaselessly is, 20 may as well be a crowd of 200. Do these people not think about what they are doing? What exactly are they supporting? The fact that Doherty can't walk 500 yards these days without being arrested with a miniature illegal pharmacy on him? The fact that he might go to jail again, the bloody idiot? Do they not realise that, as long as they keep unquestioningly turning out to support him, just like they keep turning up to all those shows that may or may not get pulled at the last minute, he'll never change? And if he doesn't change, then he'll either die, or, if he does go to jail, at the very least come tottering out of HMP Pentonville with an arsehole as wide as the Blackwall Tunnel (*Ouch – PC*)?

If you really love him, then now is the time to stay away from his court cases, show him that, actually, you have no desire to stand there cheering and handing out flowers while he's punushed for his latest narcotic stupidity. Now is the time for some tough love. Because, as Pete prepares to possibly be served with yet more porridge, it's abundantly apparent that the common sense approach to his problems isn't going to work. Funny, that.

Name withheld, via email

Amen, too right, and what (s)he said. Those misguided 20 who turned up in Ealing for a day's holiday in Doherty's personal hell are all colluding in his end, whether that be Pete shuffling off to the great rehearsal room in the sky or simply becoming so irreparably fucked up that he can't function in the musical world any more. You need to get it into your thick skulls that, when you show up cheering as he is prosecuted for his latest Class A transgressions, it makes it that little bit easier for him to keep transgressing (which is why he got arrested allegedly under the influence *again* a few days after we got this email). Next time, what say one of you fall to your knees and beg him to stop this slow, horrible death by a million cuts? Or would that be too much of a downer for everyone? – PC

STILL RAKIN' IN THE DOH

Why am I less than surprised to find out that, mere days after he has appeared in court on drugs charges, Pete has been arrested yet again on suspicion of being under the influence of drugs? Isn't all this harassment getting faintly ridiculous? Any gig he performs at, he gets his tour bus searched. He busks on the street and the police subject him to a body search. Wherever he goes, they stop him. It's no wonder he's so paranoid all the time – if I was getting harassed so much, *I'd* be on drugs. What's obvious is that half the country is on some kind of drug or other, but the police of old London Town all want to be the man who finally gets Kate Moss' junkie ex sent down and so they're singling him out. What do they want from him? Maybe if they gave him just a little breathing space, he might be able to sort himself out.

Stokely, via email

"What they want from him" is probably to stop him very nakedly being off his chob on drugs most of the time. And since it's not unreasonable to suspect that Pete is going to have something about his person that he shouldn't have at any given moment, the stops and searches are probably likely to continue for some time yet. The argument that, 'Pete takes drugs to give him solace from all the anguish of his drug busts' seems rather confusingly circular though, like eating a big chocolate cake as comfort because your diet isn't working. Interesting – PC

IT'S TIME TO KICK-OFF AT SOCCER AM

I've been reading your superb magazine for almost 20 years now (*Bloody hell, at least take a break for a quick visit to the toilet – PC*). The main reason for this letter is I can't believe nobody has mentioned the fact that an *American* has been poodle-rock band – Bon Jovi – are going to be the first band to play at the new Wembley Stadium. Oasis would have been better, New Order would have been better – or, although most up-and-coming bands couldn't fill Wembley (yet) they could have had an all-dayer to include performances by The Dead 60s, Hard-Fi, Kaiser Chiefs, Arctic Monkeys etc. Football and music are very closely linked (although most footballers' taste in music sucks the big one) – *Soccer AM* always plays good music and has the latest bands on. Can't you guys raise awareness to this? Maybe start a campaign to stop this? At a time when British music is in a boom time, an all-dayer with loads of bands with an English band top of the bill would be the perfect way of opening the national stadium.

Simon Basey, USA

Absolutely! Simon has cut through all the bullshit and got to the heart of what is bothering the kids *right here, right now*! Illegal war in Iraq? Global pandemic inching its way across Europe, inexorably, towards our shores? Drunken violence on our streets out of control? Inconsequential piffle, all of it! How can we think about such fripperies when an American(!) soft rock(!!) band are going to be the first to play the new incarnation of *our* national stadium? It's an outrage, and you'd better believe that *NME* will *not* stand for it! – PC

"No photos, please, I've not done me hair yet"

"If you really love Pete, stay away from his court cases"

THE MONKEY BACKLASH STARTS HERE AND IS SWIFTLY SCYTHED DOWN BY THE WHIRRING BLADES OF ALL THAT IS GOOD AND TRUE

Leafing through your magazine makes me as angry as Michael Barrymore on seeing Jodie Marsh in a swimming pool (*WOOHAH! That is a zinger! It's current and pithy and just about grammatically intact! We have a livewire here! – PC*). Why are a pub band with as much talent as any member of Goldie Lookin Chain being hailed as 'Our Generation's Most Important Band'? They're quite clearly a joke band, you only have to look at their name and track titles to see that. Or look at them in their photos, where they seem about as baffled to be there as I am to see them there.

STALKERS!

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WINNER

NEICIA, PRESTON
"Me and my mate James with **Whiskas** from **¡Forward, Russia!** after their Preston gig. Ginger beards all the way!"

RON, BOURNEMOUTH
"My mate with **Billy** from **The Subways** at The Old Fire Station gig in Bournmouth."

LOUISE, CAMBRIDGESHIRE
"I sent this in ages ago but you didn't print it. Perhaps now **Preston**'s got his arse in *Celebrity Big Brother* you will!"

TOMOMI, TOKYO
"Here's me and **Carl** of **Dirty Pretty Things** in Japan. He was handsome and gentlemanly. I hope to see him in Japan again soon."

Monkey boys: world at their feet, sun above their heads. Kinda like the rest of us, really

Or listen to their lyrics for that matter. There's no way they're anywhere near the same level as Jarvis Cocker. Their muzak sounds like a a bad combination of Another Level and Kaiser Chiefs. Now that's bad. Far from representing a triumph of the indie label, they represent a triumph of the hype machine, of pubescent internet teenagers desperate to appear cool among their peers. I saw Arctic Monkeys just under a year ago in Bristol. Their music consisted of the basic three chords you expect from a Libertines cover band and their performance was the standard return you get from a few beered-up teenagers. I expect the second album – if they manage one – to be received in a similar vein to 'One Way Ticket To Hell... And Back'.
KJ Connell, Bristol

Everyone, of course, is entitled to their opinion – it's just that yours is completely and utterly wrong and your attempts to swim against the tide represent the most obvious case of desperate whatever-everyone-does-I-shall-do-the-opposite inverted snob-cool ever ever ever. They're fantastic, their songs are fantastic, their lyrics are fantastic, and although no band is ever absolutely unequivocally perfect, Arctic Monkeys are, and that's final. Glad we had this discussion – PC

Is it just me who thinks that your love for Arctic Monkeys is getting a bit ridiculous (*Yes – PC*)? Is the double-sided three-foot poster (*NME*, January 14) and the words 'Arctic Monkeys' (or 'Monkeys') appearing 33 times over 66 pages really necessary (*Yes – PC*)? What's the weather like up Alex Turner's arse (*It's sunny all the time and there is free lager and ice cream 24/7 – PC*)?
Soffa, via email

J QUINTAN/ALPHA/DEAN CHALKLEY

GIFT HORSES IN MOUTH CORNER

We know you only have good intentions when you put posters in your mag but, next time you put a three-foot poster in it, could you please make it Nick Valensi's face? That would be much more appreciated.
Meggie Chtena, via email

Thank you for the wonderful three-foot Arctic Monkeys poster you included in last week's issue! I was really chuffed but to my dismay it was double-sided, and now I have the hard decision to make... which side?
Claire Hennin, via email

"Arctic Monkeys are quite clearly a joke band. Just look at their name!"

That's easy, Claire – instead of sitting in your room endlessly fretting about which of the two beautiful images to display, simply buy a second copy of the magazine with the aforementioned poster within, thus swelling the already obscenely bloated coffers of the magazine and ensuring that Mark Beaumont can enjoy another truffle or two and another stein of vintage port. Which he uses to make Silly Vimto – PC

...AND ANOTHER THING

To be honest, I wouldn't be surprised if the singer in Slap Your Heads Say Yeah came up to me and offered me sweets and a lift in his car.
Joe Bone, via email

Certainly, he is a friendly and generous soul. That is what you meant, right? – PC

OMG! I met Mark Beaumont! And he's really dashing in real life!
Accordingtobex, via email

He's only 'dashing' if you happen to be sprinting away from him after stealing his Silly Vimto – PC

Thank you for the big poster of Arctic Monkeys. They look very scared, did you threaten them? Because that's against the law you know.
Hannah Weddle, via email

Shut it or we'll kill you, your family and your pets – PC

Why does your magazine smell of sneezes?
Charlotte, 13, via email

Because all of the paper that smells of burps and poos had already been sold – PC

Is it just me?
Rich Robinson, Hull

Yes – PC

Your Albums Of The Year didn't even include Why's 'Elephant Eyelash', let alone put it at Number One where it should be.
Kerouac Fan, Devon

How can you say that 'One Way Ticket To Hell... And Back' is "atrocious"?
JM, Stirling

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SECRET MACHINES TRACK-BY-TRACK

Secret Machines talk us through their second album, 'Ten Silver Drops' in an exclusive track-by-track interview.

EDITED BY: BEN PERREAU

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RADAR

NEW BAND NEWS

"Shout out loud it you're going on tour with The Strokes!"

▶ Sweden's **Shout Out Louds** have just bagged the hottest gig slot of the week – supporting The Strokes on their current UK tour. The Scandinavian swooners' services were personally requested by Albert Hammond Jr after he caught them playing in New York last year.

▶ Recent stars of the *NME* Hot List 2006, Kent's **GoodBooks**, have announced a UK tour beginning in London on March 23 and finishing in Newcastle on April 23.

▶ Sydney's **The Presets** are the latest band to sign to label of the moment Modular. Catch them supporting Wolfmother over here next month.

▶ And finally, completing a double-whammy special from down under, Paul Epworth's Oz faves **Wolf And Cub** are over in Glasgow recording their debut album in a studio known to locals as the 'Castle Of Doom'.

Wolf And Cub take time out from the Castle Of Doom

Fall Out Boy: well, it was either that or Smithers

THE BUZZ

NME's man of rock, Mike Sterry, on a new slew of American bands giving emo a good name

Emo, we at *NME* have always maintained, is a bit like fine wine. Sure, to the layperson, it all tastes the same: mawkish, bitter yet saccharine – and obviously, some folk prefer beer. But, thanks to the two million-selling goth-pomp theatrics of My Chemical Romance at one end of the spectrum and the emo-disguised-as-indie-pop japes of We Are Scientists at the other, American angst-rock is undergoing a glorious resurgence.

The undisputed champs of this New Dawn are none other than Chicago's **Fall Out Boy** (*www.falloutboyrock.com*), though they'd probably prefer it if we didn't tell you that they've taken their name from a *Simpsons* character. Following a high profile feud with Brandon Flowers last year (The Killers one threw a diva fit when his A&R guy started spending too much time with his new signings, FOB), they've since picked up platinum status for their second album 'Under The Cork Tree' in the States and a nomination for a 'Best New Artist' Grammy. Over here, Zane Lowe hasn't been able to take pop-punk single 'Sugar, We're Going Down' off his CD mixer all month. Join the mayhem as they tour across the UK from this week.

If you've had an ear close to the American side of the internet, you couldn't help but pick up rumblings of **Panic! At the Disco** (*www.panicatthedisco.com*). Four 18-somethings whose UK tour with labelmates **The Academy Is** (*www.theacademyis.com*) this month not only sold-out in record time, but saw some of the venues upgraded *three* times. While it could be said they mix fellow Las Vegites The Killers' deft ear for a catchy tune with My Chemical Romance's knack for not taking themselves too seriously, by throwing an Arcade Fire-sized clutch of instruments (accordions, cellos, piano and synths) into the mix, Panic! still sound like nothing else around.

Florida six-piece **Underoath** (*www.underoath777.com*) might be a self-proclaimed Christian band, but you shouldn't hold that against them. Jesus was only mentioned once on their breakthrough album 'They're Only Chasing Safety', and it sounded more like an exclamation than extolment. Despite questionable lyrical inspiration, Underoath are a rare act who've managed to nail the holy grail of screamo sound – a perfect balance between hardcore shriek and clean-throated crooning. Their new LP's heading our way this summer, so you'll be hearing more from them soon.

Emo's back kids, just in time for you to break up with that special someone. A whole new soundtrack of angst awaits.

Underoath: they swore they're good, so they'd better be...

Panic! At The Disco: maybe they've lost their cloakroom ticket

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ROUGH TRADE

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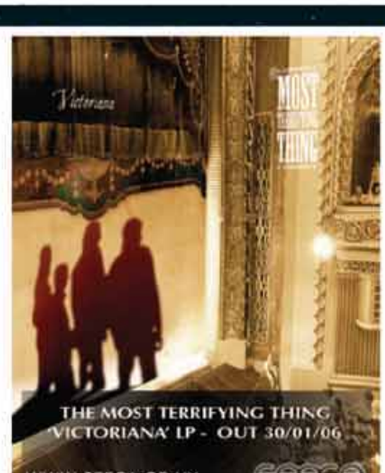

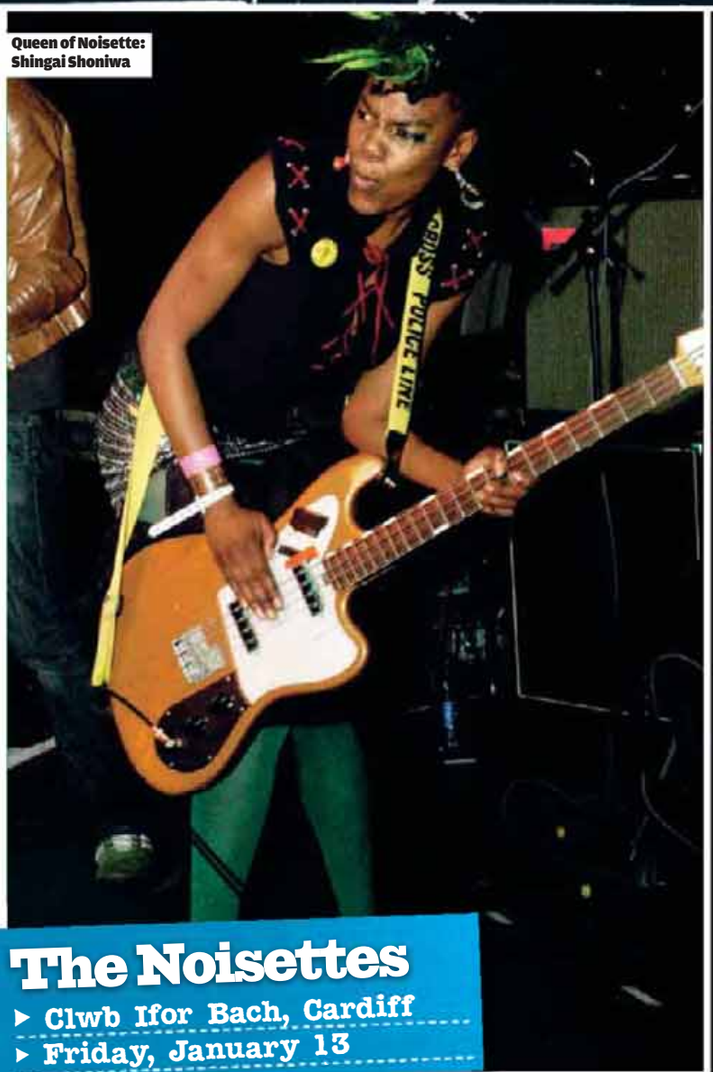

Queen of Noisette: Shingai Shoniwa

GUY EPPELL/ROB WATKINS/CLIFF MANNING

The Noisettes

▶ Clwb Ifor Bach, Cardiff
▶ Friday, January 13

~~Let's cut to the chase: seeing~~ The Noisettes tonight is eerily reminiscent of seeing Yeah Yeah Yeahs' first drunken blitzkrieg across the UK. Not just because drama queen Shingai Shoniwa should be influencing indie dress sense for the foreseeable future, but because this south London trio are a tremoring cauldron of passion, sex and danger that won't just make your year, it'll define it. Guitarist Dan Smith and shock-haired drummer Jamie Morrison beat out dynamic sheets ~~of shattered punk~~-blues, yet it's Shoniwa you can't take your eyes off. Barefoot but for green tights, she's like a panther on heat. "*Holy water, holy water*", she purrs, curling her legs round the micrphone stand. "*Losing control, walking on the water*", she trills in an orgasmic trance. But it's a tear through debut single 'Iwe' that seals the deal – the volcanic womb-rage of Hole's 'Violet' fired into the stratosphere by Shoniwa's electrifying voice. Don't just feel the noise – embrace it. ***Louis Pattison***
www.thenoisettes.com

Bromheads Jacket

▶ Faversham, Leeds ▶ Friday, January 13

Just in case the crowd don't know what a "Samsung" is...

"Surf's up, Faversham!"

"~~——~~ he won't listen, 'cos her Samsung is ringing", chirps Bromheads Jacket's front-geezer Tim Hampton. Tonight one-liners are flying faster than a souped-up hatchback and Hampton is a caffeinated Mike Skinner, spitting down-to-earth bile about everything from shitty food ('Trip To The Golden Arches'), to shitty playlists: "*I've got nothing against Freddie Mercury/But do you have to play his whole discography?*". Behind him his band can't get their feet off the accelerator, buzzing through the set like The Jam with a taser up Weller's arse. As their tight urban arrangements pick up pace with every two-second drum roll, the adoring crowd express their love in new and dangerous ways (the piggy-back stage dive, anyone?). Throw Bromheads Jacket's oikish brilliance into any venue and expect the same. ***Alex Miller***
www.bromheadsjacket.com

The Boyfriends

▶ Stay Beautiful @ Camden Purple Turtle, London

Martin Boyfriend needs a sit down after all that emoting

~~From Charles Kennedy admitting he~~ likes a drink to Preston's *Celebrity Big Brother* gamble, 2006 is the year to wear your heart on your sleeve. And it's clearly The Boyfriends' philosophy too. "*Be honest, be gallant, be brave*", declares Moz-ified singer Martin Wallace, on 'Brave Little Soldiers'. Having already established themselves as one of indie Britain's best-kept live secrets of 2005, these London lotharios are now starting to widen their embrace. But don't be fooled by the warm-hearted pop exterior – there's a sinister undercurrent to The Boyfriends' sound. Stalking the stage like bruisers ready to go 10 rounds, they serve up dark Britpop gems that ripple with untold menace. 'I Love You' is beguiling, 'No Tomorrow' exultant and 'They Don't Know' a gloom-pop cover of the Kirsty MacColl classic. Whether it's a one night stand or an intense love affair you want, you can be certain The Boyfriends won't disappoint. ***Paul Stokes***
www.theboyfriends.com

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Parlophone

Arctic Monkeys: they don't *look* like they've just changed the face of music forever, do they?

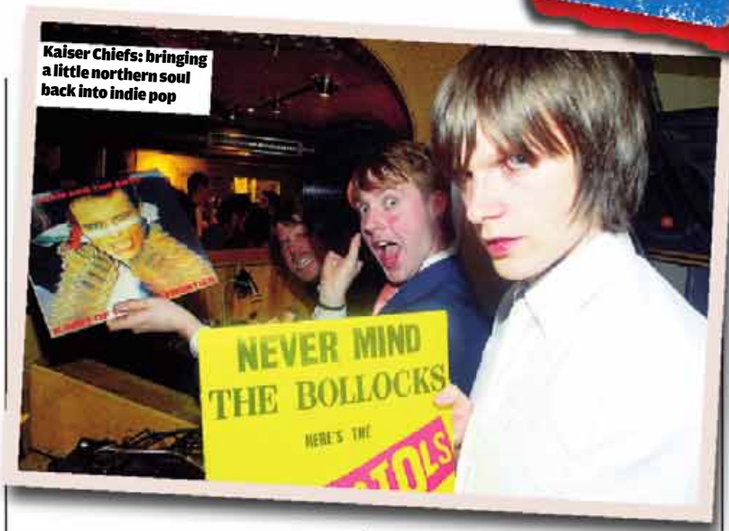
British seize power!

This is Britain: the rest of the world should just give up now!

The Libertines: built on their early success with a long and prosperous career. Oh right

Kasabian: the people's band, despite not being able to dance

Best of British



Kaiser Chiefs: bringing a little northern soul back into indie pop

Is it just us… or is everything absolutely brilliant at the moment? After years of false starts, British alternative rock is in the rudest health it has been since punk. A quick look at this week's Radio 1 playlist reveals Arctic Monkeys, Hard-Fi, Franz Ferdinand and Coldplay on the A-list. Switch on the telly and there's Maggot from GLC and Preston from The Ordinary Boys, frontrunners to win *Celebrity Big Brother*. Our most notorious rock star has the power to shag our most famous supermodel and almost bring her down, while the Brit Awards nominations are led by the Kaiser Chiefs (five!). Arctic Monkeys have rocketed to Number One with their first 'proper' single. Festivals sell out faster than anyone can put them on, and all around the UK, a new DIY spirit has taken over, bringing new music to a generation of fans who just a few years ago had Westlife on their walls. People have been saying for a while that this is the best time since Britpop. The fools – this is much better.

It all started, quietly at first, in a few bedrooms and back-alleys in Whitechapel, east London. Everything that's happened since has almost sullied the dream, but the earliest version of The Libertines had a mission to rescue the dream of British punk from the marketing men and give it back to the fans. You know the story by now, but when Pete and Carl staged those first gigs in their flat and decided to give their new tracks away online, the seeds of revolution were sown. All the protagonists fell on their own swords of course, it being a classically British trait to fuck things up for yourself, but it was a start.

"London might not seem as hot now The Libertines have disseminated into Dirty Pretty Things and Babyshambles," says Alan McGee, who managed the Libs and signed a raft of the Whitechapel bands to his Poptones label, "but worldwide, in years to come, that will be looked upon as an important scene. Maybe not in terms of record sales, but, having said that, The Libertines' last album did sell a million."

That scene laid the foundations for what we're enjoying now, fundamentally altering the way in which music gets to you. With so much activity centred around the capital, the scene generated itself through sites like *www.libertines.org*. Even The Others, with their guerrilla campaign, effectively ram-raided their way into the business. Bands can now treat fans as they've always wanted to by giving demo versions away free, throwing parties round their flats, letting the fan be part of the story rather than somebody stood in the background. Those lessons couldn't be unlearned, and McGee's decade-old prophecy was starting to come through.

"Ten years ago I said the major labels would have a problem if they didn't address the internet; they still haven't addressed it, they don't know how they're gonna get fucking paid. The only thing the record companies had over bands was the power of distribution; the internet's fucked them, hasn't it?"

Suddenly, success stories started cropping up in the most unlikely of places. Kaiser Chiefs, shat out once already by the industry machine, noticed a gap in Leeds for a decent alt night, set up PIGS, released their debut single through the fan-powered Drowned In Sound label and took the people who had ignored them by storm – to the tune of nearly 2million albums. A new regional spirit was in the air. Ricky Wilson: "In London, if you're from the north and you make a success of yourself, it's not like, 'Ah, fuckin' great,' it's like, 'Aw, isn't it lovely they've managed to scrabble out of their coalpits and make something good.' And it's like, fuck off!"

> **"Everyone's into music. Last summer was the best since '77"**
> **Ian Brown**

Meanwhile, Razorlight were turning the Whitechapel dream into the kind of international success that eluded the imploding Libertines, while Kasabian, through a campaign of guerrilla gigging and smart online strategies, became baggy's biggest posterboys since Oasis, all coming to a head with last year's festival season, where they were virtually the house band.

"It's been great for us," says the band's guitarist, Serge Pizzorno. "We've discovered we're a real festival band. We bring people together, we're there for the masses, to put their hands in the air to."

Alongside the new turks, previous generations of British royalty found it was also *their* time once more; evidenced by Oasis making what this time really was their best album in a decade and revitalising their live show (V Festival! The Astoria!). Morrissey was back after a seven-year gap with a sterling set of tunes that, judging by early reports, he's about to better. Fellow Manc godhead Ian Brown saw his star rise in a similar way; reclaiming The Stone Roses' catalogue at a series of festival performances that felt more like places of worship. Meanwhile, he enjoyed the best album sales of his career with his 'The Greatest' compilation. "[Last summer] was my busiest since '89," he says. "Everyone's into music – it's been the best summer since '77." Indeed it was; promoters couldn't put on new festivals quick enough, and *everyone*, it seemed, really *was* into music, be it Dior Homme designer Hedi Slimane basing his collection on that same bunch of east London gutterpunks, or the *Celebrity Big Brother* casting department scanning these pages for inspiration, or the team from legendary Ibiza perv fest Manumission spending all summer putting on Babyshambles and Maximo Park.

From that journey that began in the scuzzy Albion Rooms, alternative culture has reshaped the mainstream in its own image; setting the agenda from the club to the catwalk and from the Ritz to the rubble. So much so that last year those two worlds collided spectacularly. On paper, Arctic Monkeys are as indie as indie can be; leaders of a furrow-browed army of no-nonsense Yorkshire punk rockers who shun fuss and would probably faint at the vaguest whiff of a come-on from Fearne Cotton. Only in 2005 could the strength of the songs alone propel them to the top of the charts with the most shoestring of marketing budgets. And having made this generation's 'Definitely Maybe'/'The Clash'/'The Smiths' on entirely their own (and *our* own) terms, they can legitimately be called the first major success story under The New Rules – a punk spirit to gigging and a futurist approach to getting your music out there. Not that they'd ever admit that much themselves:

"There was never kind of a plan," insists Alex Turner. "It was as simple as: we've done a demo, let's give it to people so they can hear it. It weren't like, 'Well, that'll create this fanbase and then it'll spread on the internet.' It was just an absolute accident that it created this buzz." Not that he's beyond enjoying it, of course: "The way I see it is like a thing that's happening and we're as much a part of it as everyone else is. Without sounding daft, it's like everyone feels a part of something, including us. If you're outside of the whole thing looking in it must seem incredible." The Monkeys' success could never have happened five years ago, and after them, we can never go back.

"I'm sure a lot of record companies now will be sat there round tables going, 'We need a marketing plan like the Monkeys had,'" says Kasabian's Serge Pizzorno, "and it don't exist. They write good tunes and the internet's taken them to that level."

The most encouraging consequence of this, though, is we have our music back. The Strokes celebrated New York in the 1970s, The White Stripes Nashville 50 years before *that*. The Libertines got it, though it took the fans and the wider media a while to catch on just *how* important they were. But now, in our new golden age, everyone knows what we've got. Take the signature tunes of recent years: the Monkeys' colourful tales of trilby-hatted poseurs from Hunter's Bar; Kaiser Chiefs recalling how they used to get beat up of a Saturday night in Leeds; The Automatic giving much the same treatment to Cardiff; The Cribs making a north-south divide concept album about Whitechapel scenesters; or, hilariously, 'Area' by The Futureheads, making the home insurance business sound the most hair-raising subject on Earth. And *all* of them sing in their own accents.

All the best British music – from The Beatles to The Clash to The Smiths to New Order to Oasis – has seen the magic in the mundane and the most extremes of cool in, basically, the silly. Over the next 12 pages, to celebrate our new golden age, we're taking a look back at the greatest albums ever to come out of our strange little isle and asking the people who know best where to find the next ones. For in this green and pleasant (and often grimy and unpleasant) land, bands have built the greatest music scene for two decades. Salute the fact that we live now and see you down the front.

Mozzer: the last of the gang to fade away?

Turn the page for a tour round three of Britain's most exciting music scenes

WORDS: DAN MARTIN PHOTOGRAPHS: DEAN CHALKLEY/ ANDY WILLSHER/ROGER SARGENT/HAMISH BROWN

Best of British

Sheffield

SCENE REPORT NEW YORKSHIRE

Kicking off our trio of scene reports are Sheffield's chief cheerleaders the Harrisons. It's got hills, thrills and post-alcohol belly aches!

"I love Sheffield!" chirps the Harrisons' drummer Mark. And he's been saying it *all day*. In the time *NME* spends with his band of impassioned Steel City upstarts – ambling around Sheffield, taking in the sights of the inspiring scene that's sprung up in their hometown – Mark must have said it a hundred times. "There's not a lot of stuff to do here that's legal," adds bassist Birchy, toying with his curls, "but you can do things like going down the woods and setting fires. It's a shithole. But it's *our* shithole."

Fires have been igniting all over Sheffield these last few months. Home of the biggest new band in the country (Birchy: "Me and Mark used to be in another band and we played our first ever gig with Arctic Monkeys. They were doing Vines covers and shit – but I knew they were fucking good even then!"), there's already a clutch of ace new things (Milburn, Bromheads Jacket, Neon Plastix, Little Man Tate, The Long Blondes and today's tour guides) following in their wake. And all restoring some sheen to a city long-steeped in musical heritage (ABC, Human League, Pulp, er Def Leppard). "I love Sheffield!" says Mark again. And here's why...

"Anyone else smell piss?"

THE REHEARSAL SPACE
Portland Works, Randall Street

Behind Sheffield Utd's football ground, within the dilapidated metal works, lies a rehearsal space for many of the city's bands. "They used to put gigs on here," remembers Birchy. "Best one was the other Christmas – except for the piss situation." Jubby [vocals]: "A bucket of piss got knocked over and started leaking through the roof. Birchy was catching it in his mouth saying, 'It's warm! Nice!'"

It's 100 greatest *British* albums lads. The clue's in the name

THE RECORD SHOP
Jacks Records

"Everything always seems to be arranged around [guitarist] Ben's house and he lives on Harrison Road," explains Birchy. "We needed a name for the band and, well, we took that and nicked the street sign too."

"They put a nice new one up not long after," explains guitarist Ben, "and we thought, 'We'll have that.' But it was gone," remembers Birchy. Jubby: "Couldn't believe it! I reckon it was fans..."

Guess what? The wig's the one on the left

THE CLOTHES SHOP
Freshmans, 6 – 8 Carver Street

The Devonshire Quarter may be best known for its trendy shops, but Harrisons know where's best for their clobber. "Freshmans is the only good clothes shop in Sheffield," reckons Jubby. "It's not a second-hand shop – it's a fourth-hand shop," he continues. "We borrowed loads of clothes off them for our last video, which had a scene like the football one in *Kes*."

It's not too deer to record here. Arf!

THE RECORDING STUDIO
Stag Works, 2fly Studios

Just round the corner from Portland Works is where we meet producer Alan Smyth, the man responsible for most of the great music coming out of Sheffield. "I've done the Arctics' demos, The Long Blondes' and Harrisons' and, a long time ago, the 'Separations' album that Pulp did," he grins. "It's a great time to be in Sheffield. People have upped their game."

The band are equally complimentary about their producer. "He knows loads about music," gushes Jubby. "There's bands springing up everywhere round here. It's brilliant."

The Boardwalk – where the cloakroom's always too full

Young Elton back when he had real hair

THE VENUE
The Boardwalk, Snig Hill

The Boardwalk has hosted legendary gigs by Arctic Monkeys and a now-infamous single launch party by Harrisons. "We were expecting a few people, but when we stepped out of the soundcheck there was a queue around the block," explains Mark. "My best mate is a marine and he was down for the night. He started smashing glasses and getting excited," smiles Birchy. "Then everyone else joined in too."

"It was like a warzone," winces Jubby. "Still, the best gig we've ever done," insists Birchy.

The Owls must have won that day then

THE DAY OUT
Hillsborough Football Stadium, Hillsborough

"We were all brought up on Sheffield Wednesday – I've still got a season ticket," enthuses Mark. "We've all got blue blood." Not content watching, the lads also play a bit themselves. "Before I was in a band, all I wanted to be was a footballer. I used to play with [guitarist Jamie] Cooke from the Monkeys and against Milburn too," remembers Birchy.

WORDS: JAMES JAM/RICK MARTIN PHOTOGRAPHS: TOM OXLEY

London

SCENE REPORT THAMESBEAT

London's burning with... eccentricity, if the Thamesbeat movement which spawned Larrikin Love is anything to go by

Welcome to south-west London, home of Thamesbeat, the movement that might just snatch back London's crown as the rock'n'roll capital of Britain. It's the latest stomping ground for a collective of musicians, poets, writers and eccentrics, an all-embracing community of dreamers and schemers that includes pastoral-prog misfits Mystery Jets, urban boho-poet Jamie T and vaudeville duo Airhammer, as well as 'honorary members' The Holloways, The Ludes and Patrick Wolf. But who better to show us round the place than Shepherd Bush-dwelling carnival starters Larrikin Love. After all, they're the band that dragged a load of anxious A&R men to a gay bar in Chiswick to thrash out a deal, then made them sign it at a butterfly sanctuary near Hounslow.

"Sorry I'm late, I got busted on the train *and* the bus," mutters singer Edward Larrikin, shuffling up to meet us outside Victoria Station in dazzling pink trousers. With the full band (Edward, plus drummer Coz Kerrigan, guitarist Micko Larkin and bassist Alfie Ambrose) assembled, what follows next is a whistle-stop five-hour tour of flats, pubs, old employers (Oddbins and Ladbrokes) and even the gym "where Princess Di was snapped". Fuelled by several bottles of 'Larrikin' wine, we heckle chavs in Twickenham, pester geckos in Isleworth and make toy planes on the beach opposite Eel Pie Island, where an apparent turf war with the Mystery Jets forbids us from going any further...

Enter this pub at your peril!

THE PUB
The Rifleman, 50 Hanworth Road, Hounslow

The Rifleman is a pub that doesn't take too kindly to strangers and even Edward is nervous about going inside: "This is one of the scariest places ever and I'm coming in wearing pink trousers," he grins nervously. A dilapidated shithole of a pub with a back room and overgrown garden full of junk and laundry, it's the perfect place for band practices and impromptu gatherings.

"We used to put on our own gigs down here with all our favourite local bands," remembers Edward. "It was always rammed and sweat dripped off the ceiling. Beautiful!"

It's mistletoe and wine, not butterflies and wine

"Hang on, is that an eel or a pie I see floating on the river?"

THE DAY OUT
The London Butterfly House, Syon Park, Brentford Gate

Larrikin Love's favourite venue for a day out in London, Syon Park's butterfly sanctuary was not only the scene of their deal signing, but was also a childhood haunt. Edward: "I used to go to Snakes And Ladders, the Funhouse-style playground opposite, until my mum decided it was time for education. The day we got signed we brought 20 of our friends along."

Today they spend their time laughing at cockroaches, swooning over geckos and trying to rip the net in the aviary to set the birds free.

THE LEGEND
Eel Pie Island

This patch of land has seen many a gig by Thamesbeaters, but it's more than just a junkyard by the river. "This is where all the eccentrics live, the potters, the toymakers, the doggers – it's where Stan Collymore got caught," Ed tells us.

"Over there is Mystery Jets' territory. You can only go over if they invite you. If they see you on the bridge without permission anything can happen," deadpans Ed.

Micko: "Henry [Harrison, guitars] may look a little bit brittle, but trust me mate, you don't get involved. I got into a row with him over girls, and got a prolapsed disc."

CLUB NIGHT
Young Turks @ Nambucca, 596 Holloway Road

"Young Turks do the best night in London," says Ed of their irregular nights at indie mecca Nambucca (they've also just started up a night in Bristol and are launching a record label this year). "We go to lots of pubs and gay clubs, places like Reflex and Birdcage – that's a hip joint – or big clubs like KOKO and Frog," adds Ed.

Coz catches a butterfly and refuses to release it

Just a few of the hot chicks you can scope out on Eel Pie Island

Turn the page for the low down on the Cardiff scene

WORDS: TIM CHESTER PHOTOGRAPHS: TOM OXLEY

Best of British

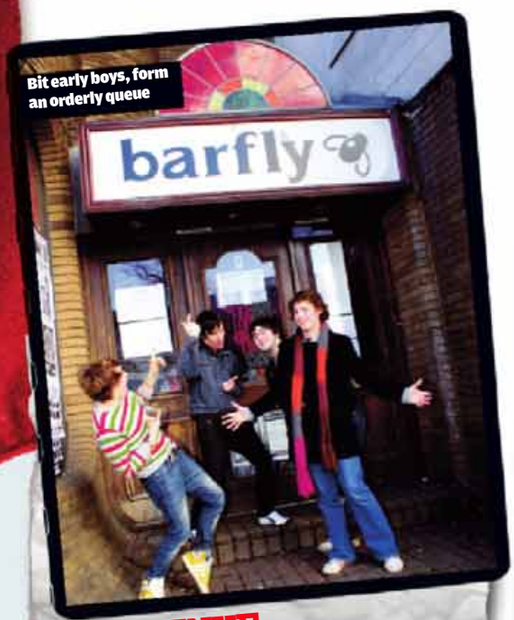
Cardiff

SCENE REPORT CYMRUCORE

Give the emo-metal-goth scene a miss and embrace the real sound of south Wales with disco-punk upstarts The Automatic

South Wales loves its metal, as one look at the countless Bullet For My Valentine hoodies tramping up and down Queen Street demonstrates. The true measure of any scene, however, is what's bubbling beneath the surface. Just ask The Automatic. Four kids hailing from the Cardiff satellite town of Cowbridge, they had no time for the glossy nu-metal of Lostprophets or the polished post-hardcore of Funeral For A Friend. "We were really detached from that," beams frontman Rob Hawkins. "We weren't consciously trying to be different, but while everyone else was listening to Lostprophets, we were getting into Cooper Temple Clause and [Welsh disco-noise legends] Jarcrew."

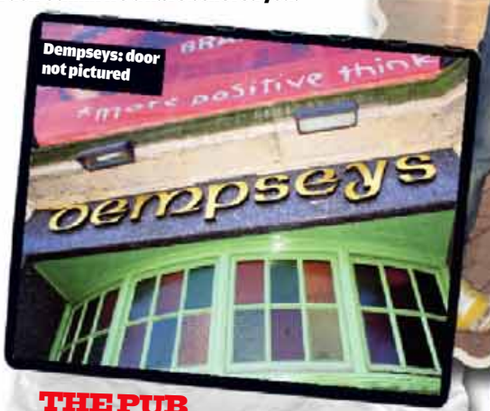
As soon as they were old enough to slip the parental leash, these four disco-punk kids were slipping into town to pick up copies of *NME*, affect their deepest voices and saunter casually past the bouncers. Rob: "At about 15 we sneaked into the Barfly for the Sonic Mook Experiment tour with [local noise-punk villains] The Martini Henry Rifles. At the time, if you'd have told us we'd soon be rehearsing in the same studios as the Martinis, I don't think we'd have believed you."



Bit early boys, form an orderly queue

THE VENUE
Barfly, Kingsway

"The Barfly's been home to a lot of milestones for us," recalls drummer Iwan. "Our first proper gig was here, and it was where our A&R guy first saw us." And let's not forget New Year's Eve. "Everyone was calling for an encore, but the last I'd seen of Pennie was him disappearing over everyone's heads," remembers Rob. "I had to explain that our keyboardist had probably been ejected from the venue."



Dempseys: door not pictured

THE PUB
Dempsey's, Castle Street

OK, so right now it's heaving with a thousand afternoon drinkers bellowing wordlessly at the Saturday rugby, but Dempsey's is about as close as Cardiff gets to a proper indie pub.

"Most places in Cardiff are like pub-clubs, or Wetherspoons," grimaces Rob, "but this is a proper pub. They've got a good jukebox and they put on a few shows upstairs – we saw Shooting At Unarmed Men up there a few months back. Music types tend to gravitate here, you'll have DJs over there, the staff from Spillers Records on that table and the guys from Inner City Pirates [formerly My Red Cell] sat in the corner. It's a good place to quietly drink yourself stupid."

Wait 'til you see the walk-on drums

THE STUDIO
Warwick Hall Of Sound, Banastre Avenue

Warwick Hall Of Sound was used as a rehearsal space for Stereophonics and Super Furries in the '90s and now plays host to a new generation of bands. The Automatic rehearse for free, as it's owned by their manager Martin Bowen – nicknamed 'Ron' for his likeness to '70s porn star Ron Jeremy.

"It's Ron's job to make wild promises about all the rock'n'roll things we're going to experience," explains livewire keyboardist Alex Pennie. "I guess he saw the potential in us," puzzles Rob. "A bunch of kids with a few good ideas. So we used to come in on Saturdays. It gave us a chance to grow."

Best baguettes in Cardiff, apparently

THE EATERIE
Mediterranean House, Whitchurch Road

Nicknamed "Raoul's" by the band on account of the owner, a restaurateur of genial composure and limited English. Pennie: "They've got loads of signs with spelling mistakes." But the band can't heap enough praise on the spicy chicken baguettes – so much so that the café is immortalised in forthcoming single 'Raoul's'.

THE DAY OUT
Techniquest, Stuart Street

Just like Johnny Ball, Techniquest is out to make learning as fun as possible for surly teenagers. Not that The Automatic, however, have taken much notice of the 'learning' bit.

"Let's piss about like children!" bellows Pennie, as he zips off towards the exhibits. We reconvene an hour later in a pub, where the keyboardist is still flushed with excitement. "There's this giant piano that you walk on," he froths. "It's not loud enough, but you feel like Tom Hanks in *Big*." Frostie, however, is nursing a sore finger he whacked against a wall while trying to capture his shadow mid-star jump in the flash exposure room. Oh science!

Iwan: "I can predict the future, *and* destroy the universe with this thing"

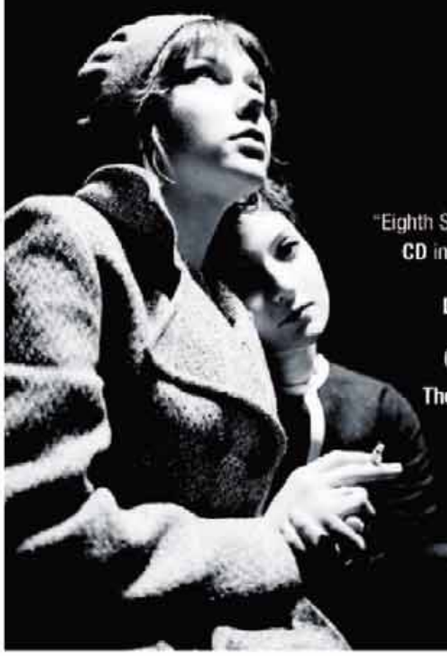
Turn the page for NME's 100 greatest British albums ever!

WORDS: LOUIS PATTISON PHOTOGRAPHS: TOM OXLEY
ADDITIONAL PHOTOGRAPHY: LULA CAMUS

BELLE AND SEBASTIAN

FUNNY LITTLE FROG

OUT NOW



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LEAGUE OF GENTLEMEN

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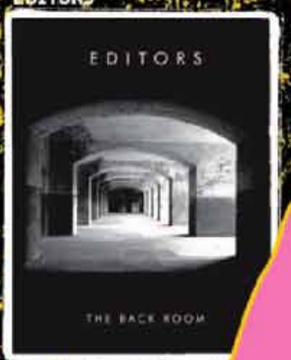

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100 greatest British albums ever!

John Lydon and Paul Simonon didn't agree with that 10 out of 10 Arctic Monkeys review

True BRIT

Some people'll tell you that America made rock'n'roll. Sure, they invented it, but Britain *re*invented it, creating some of the most dazzling music ever. For every Elvis, there was a Beatle. They lay down The Velvet Underground and we raised them Bowie. They sent us the Ramones, but we responded with Sex Pistols. America may have created The Strokes, but Arctic Monkeys come from the UK.

Which brings us to now. With Britain in the midst of a musical renaissance, it's the perfect time to take stock and reveal the Greatest British Albums Ever. Here are supreme innovators, eccentrics and mavericks, all of whom have somehow been stuffed into a country small in size but pre-eminent in global cultural impact. For while the UK may be a bit dodgy at sport and a little, er, deferential in international politics, we were always world beaters at music and, after a bit of a nap, we are again.

From the chroniclers of city life (Dizzee Rascal, Pet Shop Boys, The Smiths, Blur) to the bedroom dreamers (Oasis, The Stone Roses, The Verve, Suede), all British life is here. At once flashy and profound, bitingly witty and deeply emotional, these records have shaped British culture. Interestingly, 39 of them are debuts, demonstrating a) British music fans' insatiable appetite for the new and b) the ability of British bands to arrive self-invented and fully formed. But underneath the cleverness and famed British reserve, it's burning passion that each of these 100 records have in common. Forget the cuppa, Stonehenge and fish'n'chips: *these* are the true British icons.

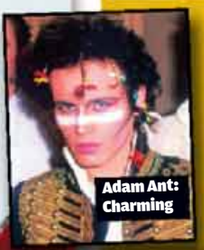
100 Derek And Clive
(Live) *(Island, 1976)*
Recorded by Peter Cook and Dudley Moore in 1973, bootlegs became tourbus essentials for the Stones. Finally released, the world got to hear some fucking exquisite British swearing. Forget Shakespeare, this is Britain's greatest contribution to the spoken word. ***PS***

99 Patrick Wolf
Lycanthropy
(Faith And Industry, 2004)

98 Roots Manuva
Run Come Save Me
(Big Dada, 2001)

97 Led Zeppelin
Led Zeppelin IV
(Atlantic, 1971)

96 Adam And The Ants
Kings Of the Wild Frontier *(CBS, 1980)*
He may have looked like a prize buffoon, but Adam Ant was a classic British maverick. Here he fashioned a twin-drummed pop album that conquered the world with tribal rhythms and twangy surf guitars. ***AW***


Adam Ant: Charming

95 Julian Cope
Jehovahkill
(Island, 1992)

94 The Futureheads
The Futureheads
(679, 2004)

93 Brian Eno
Here Come The Warm Jets *(Island, 1974)*
After leaving Roxy Music, "sound manipulator" Eno released this mix of bizarre lyrics and otherworldly guitar textures that sound like the inside of Kevin Shields' head. A densely-detailed masterpiece which, even now, sounds like the future. ***NC***

Eno: sounds like the future

92 Oasis
(What's The Story) Morning Glory?
(Creation, 1995)

91 The Fall
This Nation's Saving Grace
(Beggars Banquet, 1985)

90 Supergrass
I Should Coco
(Parlophone, 1995)

89 Blur
Parklife
(Food, 1994)

88 Underworld
Dubnobasswithmy headman
(Junior Boys Own, 1993)

87 Small Faces
Ogden's Nut Gone Flake *(Immediate, 1968)*

86 George Harrison
All Things Must Pass *(Apple, 1970)*

85 ABC
The Lexicon Of Love *(Neutron, 1982)*

84 Redskins
Neither Washington Nor Moscow... *(Decca, 1986)*
They were skinheads, Socialist Workers and they were fab. Their horn-driven polemics were as influenced by classic soul and Motown as punk. And you don't have to be a political animal to love them – you just need to have taste. ***AT***

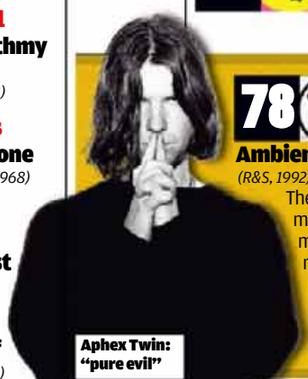
83 Wire
Pink Flag
(Harvest, 1977)

82 Happy Mondays
Pills'N'Thrills And Bellyaches *(Factory, 1990)*

81 Antony & The Johnsons
I Am A Bird Now
(Rough Trade, 2005)

80 Black Sabbath
Paranoid
(Vertigo, 1970)

79 Teenage Fanclub
Bandwagonesque
(Creation, 1991)


Aphex Twin: "pure evil"

78 Aphex Twin
Selected Ambient Works 85-92
(R&S, 1992)
The twisted genius of dance music stalked Britain's discos, mutating the genre in his own mischievous image. Twitching, pulsing, light, bouncy yet urgent, 'Selected Ambient Works' contains pure beauty and pure evil. ***PS***

77 The Beta Band
The Three EP's
(Regal, 1998)

76 Cornershop
When I Was Born For The 7th Time
(Wiiija, 1997)

75 Tricky
Maxinquaye
(Island, 1995)

74 Prodigy
Music For The Jilted Generation
(XL, 1994)

73 Kaiser Chiefs
Employment
(B-Unique, 2005)

72 Joy Division
Closer
(Factory, 1980)

71 Buzzcocks
Love Bites
(United Artists, 1978)

70 Spacemen 3
The Perfect Prescription
(Glass, 1987)

69 Roxy Music
For Your Pleasure
(Island, 1973)

68 The Pretty Things
SF Sorrow
(Columbia, 1968)
The original Thamesbeat band's 1968 psychedelic masterpiece invented the rock opera, but don't blame them – just marvel at the way 'SF Sorrow' gives you new ideas every second. ***PL***

URBANIMAGE.TV-ADRIAN BOOT/REX FEATURES
WORDS: TIM CHESTER/NATHANIEL CRAMP/ROB FITZPATRICK/PAT LONG/HAMISH MACBAIN/DAN MARTIN/MARC MCLAREN/MALIK MEER/PAUL MOODY/KRISSI MURISON/ALEX NEEDHAM/RICH PELLEY/PAUL STOKES/ANTHONY THORNTON/ALAN WOODHOUSE/STEPHEN WORTHY

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67 Coldplay
A Rush Of Blood To The Head
(Parlophone, 2002)

66 Elvis Costello
This Year's Model
(Radar, 1978)

65 Radiohead
Kid A
(Parlophone, 2000)

64 Gang Of Four
Entertainment!
(EMI, 1979)

63 David Bowie
The Rise And Fall Of Ziggy Stardust And The Spiders From Mars *(RCA, 1972)*

62 Saint Etienne
Fox Base Alpha
(Heavenly, 1991)

61 Echo & The Bunnymen
Ocean Rain *(Korova, 1984)*

60 The Human League
Dare! *(Virgin, 1981)*
The promise of the new decade in miniature, before it all went to shit with the Falklands War and the miners' strike. Retro themes set to futuristic sounds and – crucially – killer pop tunes. ***NC***

The League: premiership pop

59 The Clash
The Clash
(CBS, 1977)

58 Suede
Dog Man Star
(Nude, 1994)

57 The Cure
The Head On The Door *(Fiction, 1985)*

56 Portishead
Portishead
(Go! Beat, 1994)

55 Bloc Party
Bloc Party
(Wichita, 2005)

54 Morrissey
Vauxhall & I
(Parlophone, 1994)

53 The Rolling Stones
Let It Bleed *(ABKCO, 1969)*

52 Madness
One Step Beyond
(Stiff, 1979)

51 Billy Bragg
Talking With The Taxman About Poetry *(Go! Discs, 1986)*

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DEAN CHALKLEY/REX FEATURES/RETNA

50 The La's
The La's
(Go! Discs, 1991)
Recorded about 500 times to the dissatisfaction of its creator, Lee Mavers declared his band's modern Merseybeat classic "rubbish" on arrival. He was very wrong. ***HMc***

The La's: not "rubbish"

49 The Who
My Generation
(Brunswick, 1965)
Shepherd's Bush mods' debut deals with the British themes of being young, on drugs and better dressed than anyone else on your street – although the Union Jack coat was a mistake. ***PL***

The Who: could stop traffic

48 Elastica
Elastica *(Deceptive, 1995)*
Ex-Suede guitarist and long-term Damon Albarn lover Justine Frischmann recruits hip London punk kids, grave-robs Wire and The Stranglers' back-catalogue and creates Britpop's most stylish and short-lived success story. ***KM***

47 The Libertines
The Libertines
(Rough Trade, 2004)
From opener 'Can't Stand Me Now' onwards, the Libs' final offering laid bare Pete'n'Carl's crumbling relationship like the best anglo-rock reality TV show never made. ***MMc***

46 Pulp
His'N'Hers
(Island, 1994)
'Different Class'' lesser-known predecessor has endured as one of Pulp's finest, the moment when Jarvis Cocker's bedsit poetry was at its most barbed, the music at its most lush. The best tracks, 'Pink Glove' and 'Have You Seen Her Lately?', never even got a single release. ***DM***

Jarvis: in a class of his own

45 The Streets
A Grand Don't Come For Free *(679, 2004)*
Mike Skinner's second was a lusher affair than the sparse debut but just as lyrically on-target. A modern concept album, it was confident enough to drop a Chris Martin cameo on 'Dry Your Eyes'. ***AT***

44 Joy Division
Unknown Pleasures
(Factory, 1979)
The raw, emotive power of the Mancunian band's dark but curiously uplifting debut articulates the rain-splattered despondency of late '70s Britain better than any other. ***AW***

Keef'n'Mick: exiled to the country

43 The Rolling Stones
Exile On Main St
(Rolling Stones, 1972)
Powered by electricity hot-wired from the French national grid (how British is that?), 'Exile...' is Keef's album: a druggy melting pot of country, blues and lascivious R&B, where cold English blood runs hot on 'Tumbling Dice' and his signature tune 'Happy'. ***PM***

42 The Jesus And Mary Chain
Psychocandy
(Blanco Y Negro, 1985)
With future Primal Screamer Bobby Gillespie on drums, brothers Jim and William Reid lifted America's finest sounds of the '60s and added lots of feedback. ***KM***

41 Kate Bush
Hounds Of Love
(EMI, 1985)
Sex, death, the weather and God: Kate Bush concocted these heady ingredients to create a very English soul music, peaking on 'Cloudbusting' and the title track. ***AW***

40 Dizzee Rascal
Boy In Da Corner
(XL, 2003)
From council estate to Mercury Music Prize via pirate radio and an industry that was taking more risks, this opened the floodgates for a talented and visionary underclass to get their say. ***TC***

Dizzee: on da throne

39 Ride
Nowhere *(Creation, 1990)*
The defining British album of the shoegaze scene. Ride's debut 'Nowhere' combined melodic feedback, swirling psychedelia and straggly hair with the guitar and vocal talents of latter-day Oasis bassist Andy Bell. ***KM***

38 Spiritualized
Ladies And Gentleman We Are Floating In Space
(Dedicated, 1997)
While Blur'n'Oasis slugged it out in the charts, Jason Pierce was in a narcotic Neverland, delivering an acid-rock fantasia. ***PM***

37 Manic Street Preachers
The Holy Bible
(Epic, 1994)
Richey and the Manics' masterpiece. A frighteningly-real and uncomfortable journey into the mind of a sad soul that's as fascinating as it is harrowing. ***HMc***

The Manics in 1994: 'Bible' bashers

36 The Beatles
The Beatles
(Parlophone, 1968)
AKA 'The White Album'. They brought avant-garde ideas to the mainstream and tackled showtunes, cod reggae and limpid folk, all to mind-bending psychedelic effect. ***AN***

100 greatest British albums ever!

35 Radiohead

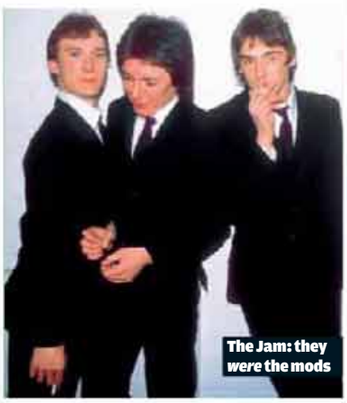
OK Computer *(Parlophone, 1997)*

This eccentric and paranoid masterpiece marked the transition between 'old punk rock' Radiohead and 'new avant-garde' Radiohead. Tapping into the darker side of the British consciousness, it howled disgust at corporate power via guitar duels, xylophones, electric drums and Stephen Hawking voices. It also heralded a new era of experimentation that would see the meek Oxford boys push more envelopes than Postman Pat. They thought it was the difficult one; it conquered the world. ***TC***

34 The Jam

All Mod Cons *(Polydor, 1978)*

Electrifying power pop ('Billy Hunt'); an acoustic ode to Albion ('English Rose') and the moment where punk met psychedelia ('In The Crowd'), all from a 19-year-old Paul Weller. The sleeve alone started the Mod revival. ***PM***



The Jam: they *were* the mods

33 Coldplay

Parachutes *(Parlophone, 2000)*

Building on the fruits of three EPs this slow-burning classic nodded to 'The Bends' but delivered a raw emotional punch, and in 'Yellow', a world-beating hit. ***RP***

32 The Zombies

Odessey And Oracle *(Decca, 1968)*

Often overlooked when re-evaluating the '60s, 'Odessey And Oracle' is a piece of whimsical British psychedelia with a kaleidoscopic vision that rivals even The Beatles. ***AW***

31 Massive Attack

Blue Lines *(Wild Bunch, 1991)*

The first true 'trip-hop' record born out of Bristol DJ collective The Wild Bunch. Unique in its exploration of sampling and soul (particularly 'Unfinished Sympathy'), it set a standard yet to be surpassed. ***RP***

30 Suede

Suede *(Nude, 1993)*

Mewling about sex and drugs in the suburbs over an invigorating glam-rock racket, Suede gave the nation a cheap crimpolene thrill and inadvertently helped launch Britpop. Bristling with the full-throttle delights of the three singles that preceded it ('The Drowners', 'Metal Mickey', 'Animal Nitrate'), their debut revealed a maudlin beauty and a taste for tragedy ('She's Not Dead'). One for anyone who's ever dreamt of fleeing the mundane satellite town. ***AN***

Suede: No Tears yet

29 Led Zeppelin

Led Zeppelin II *(Atlantic, 1969)*

To get all guitar mag for a moment, ver Zep's second album houses four of the greatest riffs ever, erm, 'laid down', but it's much more than mere cock rock. Here Jimmy Page's super-inventive production is as much to the fore as his axe-spanking, not to mention Robert Plant's Robert Johnson-inspired innuendo, funked-up basslines and the best drum solo ever. A team on top form. ***HMc***

Led Zeppelin: der -ner-ner-NER!!!

28 Nick Drake

Bryter Layter *(Island, 1970)*

The pastoral joys of the UK are frequently overlooked by Brit music writers, perhaps because the melancholy beauty of this green and pleasant land is so well articulated by Nick Drake and on this album in particular. 'Northern Sky' and 'Fly' (featuring John Cale of The Velvet Underground) alone are heartbreaking enough to drive even an emotionally-retarded traffic warden to floods of tears. ***AT***

PJ Harvey: PJ O'Rock

27 PJ Harvey

Dry *(Too Pure, 1992)*

A scabrous attack on conventional mores exploring the fringes of female sexuality with a blistering honesty that simultaneously reverberated with some of Polly Harvey's most addictive tunes ('Dress', 'Sheela-Na-Gig'). Yes, some found it uncomfortable listening, but only because it exposed how uptight her mother country is when it comes to the matter of raw, unfettered sex. Later albums would adopt a more cosmopolitan sheen – 2000's 'Stories From The City...' was virtually a love letter to New York City. Still brilliant, but she'd never be as British again. ***AW***

26 The Smiths

Hatful Of Hollow *(Rough Trade, 1984)*

It was not even a 'proper' album, merely a collection of single tracks and BBC sessions. But in a year when Black Lace were big, 'Hatful Of Hollow' was a reminder that British music was not in such a bad state of repair after all. The singles and best B-side ever 'How Soon Is Now?' are unimpeachable, but the raw session versions of tracks such as 'Reel Around The Fountain' reflected the band in their prime and soundtracked an awkward adolescence more adequately than, say, 'Agadoo'. ***NC***

25 The Kinks

The Village Green Preservation Society *(Pye, 1968)*

A whimsical celebration of "*strawberry jam*" and "*china cups*", here Ray Davies and co mixed a nostalgic love of music hall with fragile acoustic tunes like 'Johnny Thunder', this time without a smoking amp in sight. Suffice to say, it bombed. But even the fact that 'Picture Book' was ripped from the heart of this beauty and used to flog HP Digital Printing on telly can't tarnish its whimsical beauty today. ***PM***

24 Pet Shop Boys

Please *(Parlophone, 1986)*

'Please''s fusion of classic pop melodies, raw electro and thoughtful lyrics redefined British pop for the end of the '80s. Named so people would go into a record shop and say, "Can I have the new Pet Shop Boys album, please?", it wore its Britishness on its perfectly minimal sleeve. 'West End Girls' encapsulated the grit and glamour of London, while songs like 'Opportunities (Let's Make Lots Of Money)' and 'Suburbia' exposed the grimness just beneath the surface of then-PM Margaret Thatcher's shiny capitalist dream. ***AN***

Pet Shop Boys: London loves

23 New Order

Technique *(Factory, 1989)*

After their 1987 best-of album 'Substance' had gone platinum and the re-worked 'Blue Monday '88' had set the charts on fire, the more-likely-to-stand-at-the-back-nursing-a-beer New Order retired to Ibiza to E their way through their fifth studio album. 'Technique' soundtracked the acid house movement back at their co-owned Manchester club The Hacienda perfectly, with an extra tinge of sadness that pre-empted acid house's eventual comedown and preserves 'Technique' as a thing of British beauty. ***RP***

22 Super Furry Animals

Radiator *(Creation, 1997)*

A band so British they've been commended by an MP in the Houses Of Parliament (for the 2000 Welsh language album 'Mwng'), it's 1997's 'Radiator' which remains the band's greatest work. It comes across like a schizo compilation of all the best bits of UK music – '60s-style pop hooks, acid house, romantic balladry, prog and barmy psychedelia all combine to glorious effect. And in the awesome closer 'Mountain People', arguably their finest moment, they pay heartfelt tribute to their Welsh homeland. ***AW***

Super Furry Animals: "Diolch"

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Muse: singin' in the apocalypse

21 Muse

Absolution *(EastWest, 2003)*

Love songs about the end of the world; space riffs built on classical structures; operatic vocals and demented techno played entirely with guitars... everything about Muse's ambitious third collection was overblown and grandiose. And everything about it was just right. 'Absolution' saw the Devon boys break out from their cultish shackles and stake their claim as sublime outsiders. ***DM***

The Beatles: making a splash

20 The Beatles

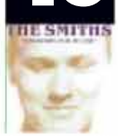
Rubber Soul

(Parlophone, 1965)

The watermark where The Greatest Band Ever™ revealed themselves the most progressive innovators of their, or any, time, rather than just a mop-topped boyband. 'Norwegian Wood' and 'In My Life' marked a new maturity to Lennon and McCartney's songwriting, and 'Rubber Soul' remains the discerning fan's favourite. ***DM***

19 The Smiths

Strangeways, Here We Come *(Rough Trade, 1987)*



You could squeeze the entire lifetime of The Smiths into the time it took The Stone Roses to record their second album. Just think about that: in five years they graduated from the brilliant but simple jangle-pop of 'Hand In Glove' to the downright *incredible* songwriting on display here. So we get Morrissey on sublime form (the record company-baiting 'Paint A Vulgar Picture') and Marr proving he was now more composer than mere guitarist ('Last Night I Dreamt...'). Given their split, 'I Won't Share You' is almost *too* poignant. 'Strangeways...' is, to this day, both Morrissey and Marr's favourite Smiths album. Rightfully so. ***MMc***

DEAN CHALKLEY/LFI/RETNA/LFI/GERED MANKOWITZ-REDFERNS

18 Franz Ferdinand

Franz Ferdinand

(Domino, 2004)

Exploding from the Glaswegian warehouse party scene, the fantastiche four's debut mixed intelligent lyrics, artwork inspired by Russian propaganda and tunes so impossibly jerky they practically commanded you to clap your hands and say, 'Hell yeah!' in the indie discos. And didn't we look good on the dancefloor, clad in stripes and tight jeans, stomping to 'Take Me Out', resurrecting Britpop androgyny ('Michael'), and singing about Terry Wogan, the BBC and other quintessential British institutions on 'The Dark Of The Matinée'. ***TC***

Franz Ferdinand: slick as you like

17 The Streets

Original Pirate Material *(679, 2002)*

On which Mike Skinner captured perfectly every example of modern life being rubbish, from girl trouble ('It's Too Late') to pill-popping ('Weak Become Heroes'). And the stoned student/lairy chav banter on 'The Irony Of It All' came closer to balanced politcal debate than several hundred years of democracy ever did. ***TC***

Dexys Midnight Runners (l-r): you're joking, aren't yer?

16 Dexys Midnight Runners

Searching For The Young Soul Rebels

(EMI, 1980)

After dabbling in punk, Kevin Rowland returned to his original love of driving, horn-powered '60s soul music (especially 'Geno', 'Burn It Down'). His unique yelp and lyrics, informed by classic Irish writers, imbued it with a passionate anti-establishment fire. The work of true British eccentricity. ***AT***

15 Primal Scream

Screamadelica

(Creation, 1991)

Bobby Gillespie and co hung up their goth rock gloves for good thanks to DJ Andy Weatherall, who'd taken their lumpen 'I'm Losing More Than I'll Ever Have' and turned it into a sexy bassadelica floorfiller – and in doing so changed the face of British pop forever. Blissed psychadelia coupled with Rolling Stones-esque rock'n'roll abandon make this the greatest indie dance album ever. ***RP***

14 David Bowie

Hunky Dory *(RCA, 1971)*

"*I'm living in a silent film/ Portraying Himmler's sacred realm of dream reality*" runs 'Quicksand' here. Riiight. Predating the album that would ultimately turn him into a superstar, 'Ziggy Stardust', by six months, this was British pop music as it had never been seen or heard before – Bowie introducing himself to the wider world as a theatrical, bisexual, Warholian, ginger-haired, Velvets-loving Bob Dylan, aided by what even Noel Gallagher describes as "fookin' mega tunes". On every level, his best, most complete album. ***HMc***

13 The Verve

A Northern Soul

(Hut, 1995)

...or the moment that 'Mad' Richard really did fly. This is the very peak of the Ashcroft/McCabe partnership, when four lads from Wigan transcended their roots and their ambitions and became lords of the galaxy. Here were strident calls to arms for those without privilege ("*I stand accused just like you/Of being born without a silver spoon*"), a romantic obsession with life and death ('Life's An Ocean'/'On Your Own') and a wonderfully evocative quotation of William Blake ('History'). They imploded soon after and, although they came back with the hugely successful 'Urban Hymns', this is their most realised work. ***AT***

The Verve: big hair, bigger tunes

12 The Specials

Specials *(2 Tone, 1979)*

If Arctic Monkeys' debut album is a musical document of Britain in 2006, the same can be said for The Specials' first long player 27 years earlier. Back then, Britain suffered from widescale unemployment, urban deprivation and racial tension. But seven Coventry lads – five white, two black – served up a reminder of the country's growing multiculturalism by taking punk's ferocious intensity and welding it to Jamaican ska. Songs like 'Too Much, Too Young', about teenage pregnancy, are kitchen sink epics of the highest order. And they still hit hard today. ***SW***

Radiohead: bending the rules

11 Radiohead

The Bends

(Parlophone, 1995)

While the 'Head initially enjoyed Stateside success, over here they were labelled one-hit-wonders for *that* song from 1993 debut 'Pablo Honey'. And despite the fact that UK critics gushed with enthusiasm for Thom Yorke and co's follow-up, 'The Bends' was unlucky enough to get lost in the summer of 1995's battle between eyebrows and tracksuits. Ultimately, it took nearly a year for the record-buying public of Britain to agree with the US. For a while, it looked like Radiohead had dropped a clanger – but we all know that didn't happen until they released 'Kid A' in 2000. Guffuf! ***RP***

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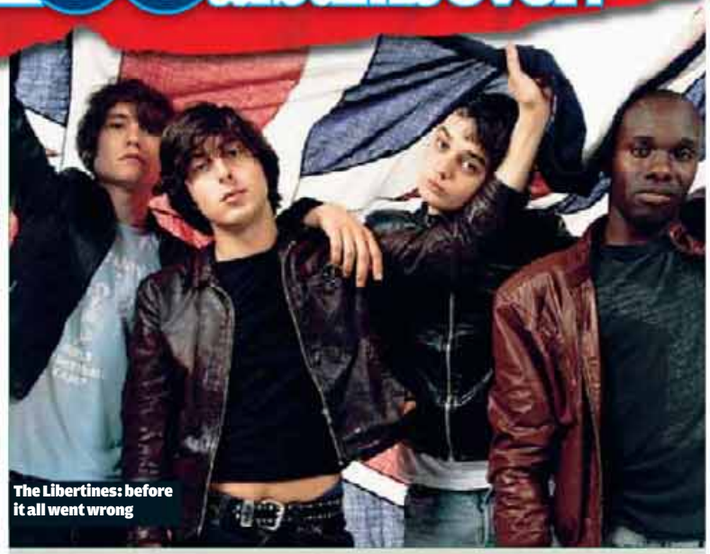
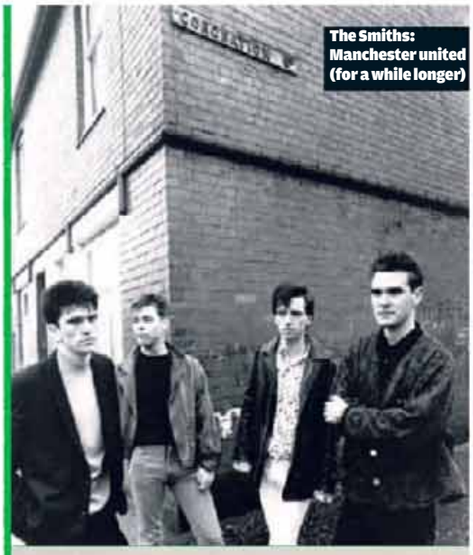


The Libertines: before it all went wrong

Arctic Monkeys: the new breed



The Smiths: Manchester united (for a while longer)

10 The Libertines

Up The Bracket *(Rough Trade, 2002)*

Every few years a band arrives to wake British music from sleep-walking into bland oblivion. Totally at odds with the tyranny of acoustic guitar botherers with nebulous well-meaning lyrics (Travis, Starsailor *et al*), this was chirpy and gritty and sticking two crooked fingers up at the stylised chic wafting from over the pond. Like The Smiths, The Libs were informed by British cultural history, from Blake to Hancock, the May Day riots to the Kray Twins, and as a result provided the spark to ignite a new UK scene. "*There are fewer more distressing sights than that/Of an Englishman in a baseball cap*", they sang on 'Time For Heroes'. Britain was back again. ***TC***

9 The Beatles

Revolver *(Parlophone, 1966)*

1966 was a landmark year for England thanks to the World Cup win. It was an even better one for The Fab Four. A bridge between the 'old' Beatles and their more experimental work (ie, they'd found drugs) it dabbled in tripped-out rock ('Tomorrow Never Knows'), Motown ('Got To Get You Into My Life') and even drew up a template for new wave with 'Taxman'. It also reminded the likes of the Stones and Beach Boys who the real daddies were. ***SW***

The Clash: cap it all

8 The Clash

London Calling *(Columbia, 1979)*

"*Now war is declared/And battle come down*". As uncompromising statements go, Joe Strummer's utterance on the title track is clear: tolerance in the old is over, revolution begins. The Clash's third effort is a sprawling work that takes no prisoners, but, unlike its contemporaries, it called for change rather than destruction – and that's why it's still vital today. 'London Calling' looked to a new dawn and while punk's revolution may not have come, The Clash planted a seed which continues to change minds now. ***PS***

7 Pulp

Different Class *(Island, 1996)*

It's a mark of how great this country is that a Bri-nylon beanpole singing songs about suburban sex and class warfare in an Alan Bennett accent is not only allowed to release records, but is able to have huge hits with them. After a decade trapped in the indie hinterland, Pulp's finest hour was like a Mike Leigh film starring the *Carry On...* cast, pitting Jarvis Cocker's sarcasm against spry new wave synth-pop. ***PL***

6 Blur

Modern Life Is Rubbish *(Food, 1993)*

Shrugging off the 'shoegazing' tag like a hangover, 'Modern Life...' saw Damon implement the daring neo-mod blueprint hinted at with his tonik-suited performance at Reading 1993. As the second wave of US grunge threatened to engulf these shores forever, these sharp-suited bunch of Canutes stood alone in opposition. Their urban update of The Kinks' 'Village Green...' contained hungover love letters to Portobello Road ('Blue Jeans'), spiky pop ('Colin Zeal') and a knack for big ideas, encapsulated in their greatest single, 'For Tomorrow'. Britpop started here. ***PM***

Damon: 'Modern Life...' is great, actually

5 Arctic Monkeys

Whatever People Say I Am, That's What I'm Not *(Domino, 2006)*

Consider some of the great British debuts: 'The Smiths', 'Definitely Maybe', 'Original Pirate Material'. Now consider the Arctic Monkeys. Lumping 'Whatever People Say I Am...' in with these records might seem premature, but what made them all great was attitude and innovation and sheer balls – something the Monkeys possess in abundance. 'I Bet You Look Good...' and 'Fake Tales...' provide the vision, 'Riot Van' and 'Mardy Bum' the grace and intelligence. A great British debut? Passion, belief and style are timeless, and so will this be. ***PS***

4 Sex Pistols

Never Mind The Bollocks *(Virgin, 1977)*

People may moan about punk now residing solely on the rails of Topshop and in the faux attitude of a million embarrassing bands, but in reality its job was done the day the Sex Pistols' debut was released. Charged with vitriol, intelligence, wit, style and an oft-overlooked pop sensibility (courtesy of Beatles/Abba fan Glen Matlock), this record stands as the ultimate British 'fuck you': to prog rock, to the ruling classes, to Americanisation – really, there was no point in *anyone* trying to follow it. ***HMc***

3 Oasis

Definitely Maybe *(Creation, 1994)*

Inspired by dusty rock'n'roll, The Stone Roses and the roar of the Maine Road crowd, ex-signwriter Noel Gallagher delivered all his aces at once on Oasis' debut. Stealing brazenly from his heroes – The Beatles, Sex Pistols, Slade, T Rex – and delivered with a feral intensity by Liam, these defiant anthems to hedonism ('Supersonic', 'Cigarettes & Alcohol', 'Live Forever') remain unsurpassed as music to drink large amounts of alcohol to. ***PM***

Oasis: basically, the Gallaghers plus three blokes you won't remember

2 The Smiths

The Queen Is Dead *(Rough Trade, 1986)*

The Smiths didn't make bad records, so the fact their 1986 album is rated as their defining moment already places it in rarefied air.

However, 'The Queen Is Dead' is no museum piece. Morrissey and Marr's songs should not be worshipped from afar and this is not an album to sit dustily in record collections like a badge of honour. No, The Smiths' third 'proper' LP is a record to be played and lived by, because 'The Queen Is Dead' is as capable of soundtracking lives now as it was the day it was released.

The title track's thunderous rock, fading out of the sampled song 'Take Me Back To Dear Old Blighty', set the belligerent, beautiful tone. 'I Know It's Over' is a lullaby to cradle you in dark moments, 'Bigmouth Strikes Again' sweats pure rock'n'roll venom, while 'There Is A Light That Never Goes Out' is simply one of the most beautiful things ever committed to tape.

Football, small pox vaccinations and the jet engine are some of this isle's greatest exports – 'The Queen Is Dead' deserves to rank alongside them all. ***PS***

Q&A Johnny Marr

'The Queen Is Dead' has been voted the Number Two British album of all time.

"Really? (*long pause*) Did you feel that silence, that's called surprise (*laughs*)."

What do you think about that record now?

"I can see why people like it and talk about it so much. Overall it kind of crystallises a lot of what the band is known for, all elements of the band, and I think the title track was one of the best things we did. It covers the whole spectrum of what we did, because there was a lot more to us than what the very early singles hinted at."

It seems to be an eventful record, with stories of you trying to steal it from the record company?

"Well there is a story behind it, but the record is there for people to listen to once everybody has shut up talking about it. That's the great thing about records, the stories get forgotten but the records are still there. I don't think I'd change anything about it."

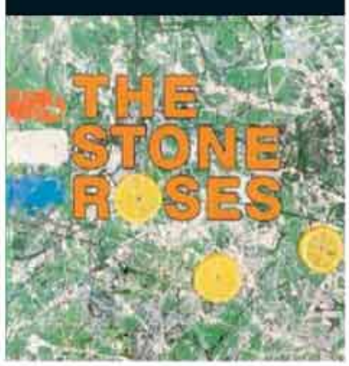
How do you feel the record bears up now?

"I'm just glad it's stood the test of time. The thing with that and nearly all our stuff is that we meant every note and that's probably why it still sounds vital."

ROGER SARGENT/ANDY WILLSHER/STEPHEN WRIGHT/STEVE DOUBLE/REDFERNS/LFI

The Stone Roses: bags of flare(s)

1



The Stone Roses

The Stone Roses *(Silvertone, 1989)*

What will life be like in 2023? What new wars will have erupted, what diseases cured? In 2023 Alex Turner will be nearing 40. Bono will be 63. It seems unimaginably distant and yet 2023 is only as far away from us now as 1989. In 1989, The Stone Roses released their debut LP into a world that had never heard of Google or Oasis, a world where hip-hop and mobile phones were rare creatures indeed.

By the time their debut was released, The Stone Roses had been going for four years and had released four singles. It's difficult to overstate now quite what an impact the album had in the spring of 1989. It was bought by *everyone*: ravers, goths, hip-hop fans, indie kids and the sort of people who only buy two albums a year. 'The Stone Roses' united them all because it spoke to them all in ways they understood as their own. It crushed doleful, Thatcherite inertia under waves of very positive, very uplifting and very British psychedelia.

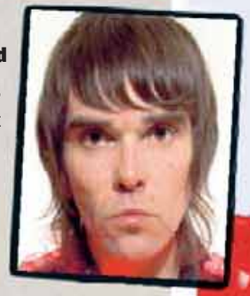
While pundits banged on about the band's steals from US acts like The Byrds and Love, the people of Britain were hearing Pink Floyd and The Smiths. The Stone Roses had The Beatles' melodicism and the Rolling Stones' attitude and, overnight, they made every other band in the country redundant.

Ian Brown's famous £50 note T-shirt said something new about British culture. It was alright to want *more* than what you'd been given, you could barrel down the street demanding to be *adored*. No British band – no *band* – had or has ever written such an explicit anthem for themselves and their fans before. This was all-new territory.

'The Stone Roses' united *everyone* because it spoke to *everyone*

In May 1989 I blagged my first ever concert ticket. It was for The Stone Roses at the ICA, a show so drenched in (at least my own pre-E) euphoric abandon that my overriding memory is of the front 10 rows flowing like warm mercury from the moment the band walked onstage. I've still never seen a band so completely bond with their audience. And I've still never heard a record more gloriously, defiantly, unifyingly British than 'The Stone Roses'. ***RF***

Q&A Ian Brown



How do you feel about 'The Stone Roses' being voted the best British album of all time?
"It feels good to get some recognition for what we did because we put a lot into it."

Did you realise The Stone Roses would inspire an entire generation?
"When we came out wearing flares and all that, we didn't know that the crowd was going to dress like us. We just wanted to look different to everybody else. We just didn't expect people to be like us, but we did want kids to form groups as a direct result of seeing us, and they did. I'm glad we had that effect on our own generation."

Do you think The Stone Roses changed the world as well as Britain?
"If you're making records then you've got a chance to talk to a lot of people. I think you can change things. Noel [Gallagher] says that music can't change the world but he loved the Roses and that's what made him want to start a group. So it changed *his* world. When The Beatles came out, people learnt English from them. People in Japan learnt English off the Roses. That's changing the world."

So now that 'The Stone Roses' is the best British album of all time, how about you reform?
"No. It would be a step back. I can tell you straight up, I've got no inclination to reform the Roses."

How about if John Squire phoned up, said sorry, and agreed to wear an empty KFC family bucket on his head?
"Maybe he could buy me a big bucket of Kentucky and I'll tell him, 'Why do you need to do that?' I never fell out with him. He just phoned me up and left the group. And you're talking nine years ago. I've got a son of nine-and-a-half now who was a tiny baby when he left. A lot's gone on."

You cameod in a Harry Potter film. Would you make a good wizard?
"I *am* a wizard. I'm a romantic wizard. They saw me as that and said, 'Here's a cameo role for you.' So I took it."

Tell us one Ian Brown fact that after all these years we still don't know.
"I never sing with money in my pocket. That's my only superstition."

Have you flogged any of your Stone Roses back catalogue off on eBay?
"I gave my pound shirt away ages ago. I wish I'd kept it. I could have eBayed it for charity. But I'll keep the rest until I really need to sell it."

Q&A

TIM JARVIS/RETNA/DEAN CHALKLEY

How do you feel about 'The Stone Roses' being the Number One British album of all time?
"It means a lot to me. I still think about those times a lot. Do I still listen to it? Nah, I haven't listened to it since the day it was mastered."

Does it bother you that people remember you more for the Roses than anything you've done subsequently?
"Obviously I'd rather that wasn't the case, but if I really cared about what people thought I'd get the Roses back together and get on the oldies circuit."

Do you still see the others?
"I bumped into Reni at an Arthur Lee gig, I see him now and again. We're friends. Mani's godfather to all three of my kids."

And what about Ian?
"Well, it's all very well him saying he's still got the same number and I should call him, but if the kid keeps slagging me off..."

Do you foresee a time when you'll get on?
"Yeah, why not? I'd like to be friends again."

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THE STONE ROSES RELEASE DEBUT ALBUM

Monday, May 8, 1989

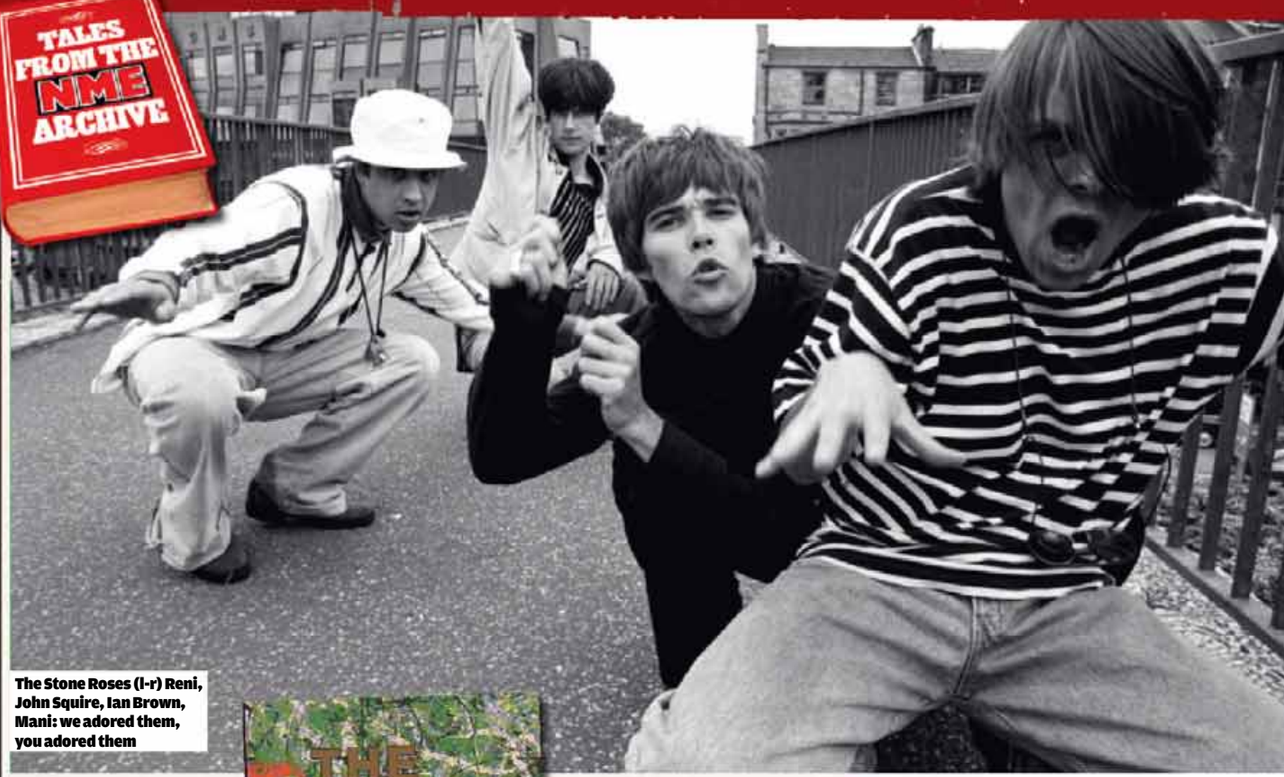
Manchester icons give the world what it's been waiting for

TALES FROM THE NME ARCHIVE

WHAT NME SAID

"This is simply the best debut LP I've heard in my record-buying lifetime. Forgot everybody else. Forget work tomorrow. Forget the football on telly. Leave it all behind and listen to 'The Stone Roses'. Once. Twice. Then you'll know why I've made such a fuss. You'll understand. This is the one..."

Bob Stanley, Melody Maker, April 1989



The Stone Roses (l-r) Reni, John Squire, Ian Brown, Mani: we adored them, you adored them

"I wanna be adored and I already am!" proclaimed Ian Brown, as his band's eighth ever UK gig drew to a close in front of all of six people at Manchester International on May 10, 1985. That night, The Stone Roses were a five-piece, only one song from their four years-off debut album was aired and their singer sported leather trousers and slicked-back hair. Unless he was referring to the affections of his mum, Ian Brown was, this time at least, way off. For it wouldn't be for two years, with debut single 'So Young''s doom'n'gloom stylings far behind them and the effortless, jangling grace of follow-up 'Sally Cinnamon' starting to cause a stir, that the Roses would exhibit any signs of greatness. But by 1987, with internet forums as alien a concept as walking on Pluto, the now-complete classic Roses line-up were, thanks to word of mouth and

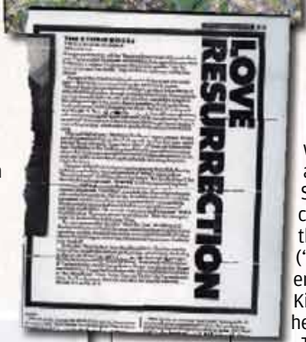
"If I thought we were going to remain selling 2,000 records, I'd give up now"
Ian Brown

the 'mysterious' spray-painting of their name all over Manchester, regularly playing locally to 1,000 people at self-organised 'warehouse parties' that were, in line with the lyrics of their spellbinding new songs, almost religious experiences.

Of course, thanks to the Haçienda, Happy Mondays, flared, baggy jeans and ecstasy, 'almost religious experiences' were not exactly scarce in their hometown at this time. But as much a part of it as they were, even at its height The Stone Roses were keen to distance themselves from the 'Madchester' scene: in their eyes they had far, far bigger fish to fry.

"If I thought we were going to remain selling 2,000 records, I'd give up now," Ian Brown told *NME* in November '88. "But I think we're gonna be huge."

This time he was right. Buoyed by some glowing reviews and regular proclamations (not least from the band themselves) that it was "the greatest debut album of all time", 'The Stone Roses' entered the chart at Number 18 – an unfeasibly high placing for an indie band back then – and the Roses hit their full, glorious, unstoppable stride.



Two now-legendary 'events' (the Roses despised the idea of conventional tours) in 1989 at Blackpool Empress Ballroom and London Alexandra Palace made people realise that here was a band that would be to the '90s what The Beatles and the Stones were to the '60s, while in interviews they cemented their status as both the last gang in town and the ultimate people's band.

"They should be supporting us," Ian Brown told *NME* on being asked why his band had turned down a support tour with The Rolling Stones, in the first in a series of classic interviews that would call for the Royal Family to be executed ("Six hundred years of piss-taking is enough") and declare Martin Luther King and Tony Benn to be "bigger heroes to us than anyone in a band".

They may have royally fucked things up afterwards, but in 1989, with their debut album and their attitude (who do you think taught the Gallaghers everything they know?), The Stone Roses really did change British music *forever*.

"OK lads, let's get this second album finished within the year. Anyone fancy a spliff first?"

WORDS: HAMISH MACBAIN PHOTOS: RETNA/STEVE DOUBLE

WHAT HAPPENED NEXT?

▶ **November 1989:** 'Fools Gold' single released.

▶ **March 1990:** Angry at former label FM Revolver's decision to re-release 'Sally Cinnamon', the band pour paint over the directors' cars.

▶ **May 1990:** The Roses peak, playing to 30,000 people at Spike Island.

▶ **June 1990:** Single 'One Love' released. It reaches Number Four.

▶ **July 1991:** Having spent a year in court accusing their old label Silvertone of "slavery", the Roses sign to Geffen.

▶ **December 1994:** 'Second Coming' finally released to a lukewarm reception.

▶ **February 1995:** Drummer Reni quits.

▶ **June 1995:** Glastonbury headline slot cancelled after guitarist John Squire breaks his hand.

▶ **April 1996:** John Squire quits.

▶ **November 1996:** Three months after a disasterous Reading appearance Mani quits and The Stone Roses split.

WHAT IT MEANT TO ME...

Liam Gallagher
Oasis
"After I saw the Roses, that was fuckin' it. I saw Ian Brown and wanted to be a star."

Serge Pizzorno
Kasabian
"The Roses, along with the Mondays, were the start of the gang mentality thing."

ALBUMS

Belle & Sebastian, Sway, Coldcut Edited by Anthony Thornton

It's a wonderful Life

The titans of twee finally find their inner strength

B&S GLASGOW FAMILY TWEE

Like seven degrees of separation

BELLE & SEBASTIAN

ISOBEL CAMPBELL
Used to be in B&S and went out with frontman Stuart Murdoch. Now has a solo project called The Gentle Waves.

MARK LANEGAN
The guest QOTSA's singer has recorded a cracking album with Isobel Campbell (see page 34).

STUART DAVID
Ex-B&S bass player and part-time novelist has made a fortune after soundtracking an advert (for Xerox) with his current band Looper.

CHRIS GEDDES
The keyboard player once shared a flat with Simon Shaw, frontman with Glasgow outfit Lucky Luke (who are supporting B&S on tour).

FRANZ FERDINAND
Alex Kapranos used to put on an early incarnation of Lucky Luke's gigs, and has now gone on to bigger and better things since his time in The Karelia and The Yummy Fur.

SNOW PATROL
Were once on the same label as B&S (Jeepster).

MOGWAI
Have used the same producer /engineer (Tony Doogan) as anthemic rockers Snow Patrol.

Alex K in The Karelia

Mogwai: it's so cold in Scotland that this is now the national dress

It was Stuart's turn to wear the communal band trilby

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Belle And Sebastian

The Life Pursuit

Rough Trade

REVIEWED BY JAMES SNODGRASS

As far from snot and spittle as they might seem, Belle And Sebastian are products of punk. You can blame punk for a lot. Sure it stopped people making albums called 'Tales From Topographic Oceans' (ask modern progsters Mystery Jets) and it turned John Peel from bearded hippy to modern-day messiah but, thanks to its DIY ethos, it entrenched a 'that'll do' aesthetic within British alternative music that lasted for years. It's an aesthetic that works well when applied to any two-chord ejaculation of rage but that can leave anything with any subtlety or beauty sounding insubstantial: The Birth Of Venus painted in watercolour.

The 'indie' music of the late 1980s and early 1990s was founded on this ideal. These winsome and whimsical offerings, epitomised by the *NME* compilation 'C86', wore its frailty on its sleeve. When Belle And Sebastian emerged in 1996 they seemed to hark back to this era of bully-victim indie: a reaction against art-school poseur mockneyism (see: Blur) and the prevailing culture of booze and birds. Belle And Sebastian weren't just a band, they were a lifestyle choice. The duotone record sleeves (a very Smiths touch) screamed with understatement: carrying them promised the owners entry into a secret world where greasy spoon cafés were secret rendez-vous for poets and propagandists. The lyrics encouraged bookish deconstruction. I read, therefore I am a Belle And Sebastian fan (incidentally, Preston Ordinary Boy did a good job of cultivating this bookish air up until some recent TV programme or other).

One problem, though: Belle And Sebastian had some genius songs. Genius. 'Stars Of Track And Field' and 'Seeing Other People', the opening two songs from breakthrough album 'If You're Feeling Sinister', would stand comparison to great songs from ANY great British band from ANY decade had it not been slightly stymied by the DIY production. The bookworms could hear beyond the slight production, but the chance of the culture at large hearing it? Slim. There was a danger that Belle And Sebastian would be beloved only by those who press flowers and bruise easily. Albums four and five, 'Fold Your Hands Child...' and 'Storytelling', did little to shift this perception.

There's a confidence here, not quite a strut, but definitely a swagger

Thus it fell to producer Trevor Horn to give the Belles a little sonic gusto. Perhaps too much. You half expected Grace Jones to break into song during the uncharacteristic middle eight of 'Step Into My Office Baby' (from the Horn-produced 'Dear Catastrophe Waitress'). But while 'Dear Catastrophe Waitress' delivered an aural punch above B&S's usual weight, it wasn't quite the return to form many claimed. That return is delivered here, on 'The Life Pursuit', Belle And Sebastian's seventh album and their best since '...Sinister'.

Originally conceived as a double album (almost always a bad idea), Stuart Murdoch and gang stripped their collection of new material to a taut and manageable 13 songs.

There's a real confidence here, not quite a strut, but definitely a swagger. Working with producer Tony Hoffer, the band have not returned to their pre-Horn slightness. Opening song 'Act Of The Apostle' swings with the essence of mid-'60s Britain with an occasional Beach Boys flutter. 'Another Sunny Day' gives a country and western twang to a familiar B&S jangle. An unexpected foray into glam rock gives us a Sweet stomp in 'White Collar Boy' and a Bolan boogie in 'The Blues Are Still Blue' while the excellent 'We Are The Sleepyheads' confounds its title by being vibrant and energetic. Like the aforementioned *Big Brother* contestant, there's a Stevie Wonder influence to this indie-ism, as evidenced by the clavinet riff on the genuinely quite funky 'Song For Sunshine'. Funky? Belle And... it's a relative term. Perhaps the greatest disappointment is the first single, the throwaway 'Funny Little Frog', which is a fitting reminder of why "twee" is often used as a pejorative.

All is redeemed by the quite wonderful 'Act Of The Apostle Part 2'. It's the dramatic hook on which the album rests. A bar-room shuffle, like something from *Bugsy Malone*, its unexpected segue into the melody of 'Part 1' is thrilling, and what makes 'The Life Pursuit' an album as opposed to a collection of songs.

Belle And Sebastian then: still perverse, still twee, but strong enough to take on the bullies.

8

STUART MURDOCH'S LIFE PURSUIT

In his own words, the B&S frontman takes you through his latest album

Act Of The Apostle Part 1
"It's a character song. Someone is enchanted by this ethereal voice on the radio and decides that this person might have answers for her troubled life."

Another Sunny Day
"It's a simple melody repeated. The words are a bit prosaic: a day in the life of a relationship."

White Collar Boy
"Another character song, about someone who embezzles money from his office and gets caught."

The Blues Are Still Blue
"Bob [Kildea, bass] and I like Status Quo so thought we'd do a boogie number. We didn't have any shout-out choruses before; now we're hoping that Chelsea will give us lots of money."

Dress Up In You
"I had it in mind for a female to sing it, but we needed something more chilled out on the album."

Sukie In The Graveyard
"Based on a story of a girl in San Francisco who lived in the attic of the Art Institute. She sat in on the lectures. A friend helped to lift her into the attic at night."

We Are The Sleepyheads
"This is an old number given a backbone by Stevie [Jackson]'s funky guitar. I wrote it in 1994, before the band got together."

Song For Sunshine
"An ecological song; very much Chris' [Geddes, keyboards] baby. He's paranoid about going on a plane because of the damage to the environment."

Funny Little Frog
"It's a ghost story. I had a long explanation for it but this girl said: 'So, basically, it's a song about stalking somebody?'"

To Be Myself Completely
"This is a Stevie song. We've been trying to do soul for years."

Act Of The Apostle Part 2
"In part one I'm singing about the girl. In part two she's singing about what happens when she leaves her home town."

For The Price Of A Cup Of Tea
"I wouldn't really like to say what this is about because it's kind of ramshackle. The producer, Tony, wanted another song quickly, so this is two songs together."

Stuart spots the angry Newcastle Utd fan he nicked his scarf from

Mornington Crescent
"It's about the tube station, which was shut for years and years. I thought it had a very poetic name. So this is my song for London."

ANDY FALLON/HAYLEY MADDEN

Young Jeezy

Let's Get It: Thug Motivation 101

Def Jam

Georgia's new megabucks rap breakthrough

Another year, another viciously amoral, money-obsessed ex-hood bearing the sort of grudge that suggests the world viciously teased him in school and now stands clueless, perhaps directly beneath a grand piano suspended several floors up.

Jeezy dealt crack on the streets of Atlanta; now he raps about it, and the accumulation of personal wealth, with the type of persistence usually attributed to Jehovah's Witnesses. Steely confidence still goes some way in this game: "*These are more than words/This is more than rap*", he boasts on 'Standing Ovation'. But this album works best when Jeezy shelves the thug beats, as on 'My Hood', which is a beaming, Caribbean-tinged testament to ghetto solidarity.

6

Louis Pattison

Acid Casuals

Omni *Placid Casual*

Super Furry-approved chilled excellence

As owners of their own fashion label and bar in their home town of Cardiff, being co-collaborators with Super Furry Animals obviously isn't enough for Acid Casuals. No, their debut album leads you into the sunshine and rubs soothing balm on your temples and is a gem. Like SFA, it's brimful of Beach Boys-esque harmonies and stoned immaculate melodies. 'Y Ferch Ar Y Cei Yn Rio' (they're Welsh, remember) is two minutes of Brian Wilson-infused joy, 'Kraken' is a weepy country-fied lament while synth pioneers Tangerine Dream and ELO serve as further sound templates. The result is a late-night, cup-of-tea kind of record that could develop way beyond cult status.

Stephen Worthy **8**

Infadels

We Are Not The Infadels

Wall Of Sound

The ghost of Ebeneezer Goode lives

Quick – get the music archaeologists on the blower! We've just uncovered the missing link between '90s ravers The Shamen and New Yorkers Radio 4. The evidence? A slab of electronic punk from east London's oddest five-piece, who bounce through the stereo with a cowbell in one hand and a smiley face in the other.

The Infadels provide acid rave music for generation Franz, with added LSD Soundsystem ('Love Like Semtex' is a flagrant molestation of 'Losing My Edge') and a even trilby-topped headbang in the direction of The Specials on the ska-scuzzed 'Topboy'. "*Murder that sound and kill the silence*", they repeat during the 'intermission', and as a manifesto it's pretty apt. Sometimes, though, the sound of silence is more appealing.

Tim Chester **5**

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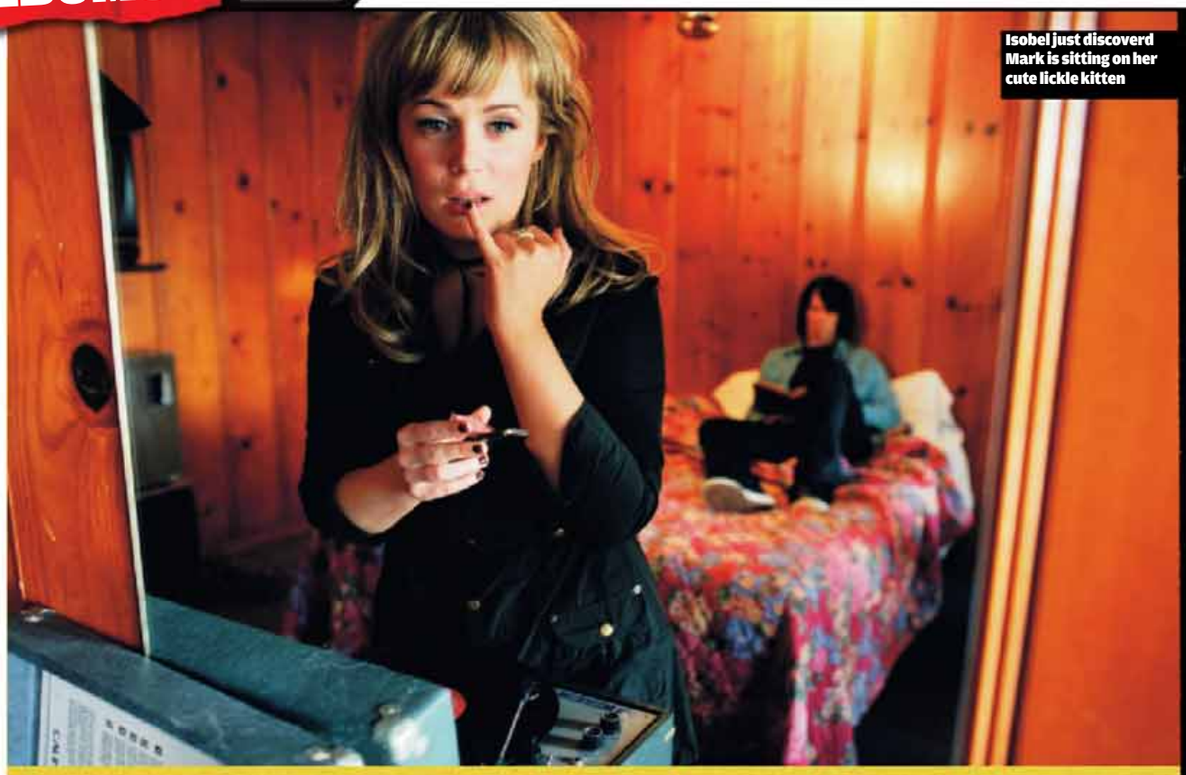

Isobel just discoverd Mark is sitting on her cute lickle kitten

Opposites attract

Naughty boy and nice girl teach each other new tricks

Isobel Campbell and Mark Lanegan

Ballad Of The Broken Seas *(V2)*

In a week that saw Barrymore rubbing Preston Ordinary Boys' back while he puked, we should be used to incongruous pairings. Still, 'Ballad Of The Broken Seas' takes some beating. On one side: wide-eyed and pouting *ingénue* Isobel Campbell. On the other: grimacing man-beast Mark Lanegan. Isobel wears cardies, was in a band called The Gentle Waves and poses holding cute kittens on record sleeves. Mark is a bad influence on Nick Oliveri, writes songs called things like 'Methamphetamine Blues' and has the look of a man that enjoys throwing kittens into canals in sacks.

But, after meeting at a Queens Of The Stone Age gig in Glasgow – lord knows what they found in common to talk about – Beauty and The Beast agreed to collaborate over email on a collection of Campbell's songs. Although, as a compelling array of trailerpark melodrama, Southern Gothic, murder ballads and eerie country-blues, 'Ballad Of The Broken Seas' sounds less like it was written in Scotland than a rusty mobile home in Louisiana. You'd never guess that they recorded their vocals separately: much like heavily-moustached country perv Lee Hazelwood leering over Nancy Sinatra, Lanegan's boot-leather baritone is smothered over Campbell's guileless tones in an oddly sensual way, giving this album the unmistakable feel of an instant classic. ***Pat Long*** 9

Agent Blue

Stolen Honda Vision *(Fierce Panda)*

Ahem... we've been waiting

There's always been something jarringly idiosyncratic about these Stoke-on-Trent neo-punks. Beloved by Doherty, championed by Masters, theirs was a sound as much in thrall to the cloud-bending blues of Led Zep as the clatter and glory of the Buzzcocks. Their debut, shelved for almost two years (tssk, major labels!) is testament to their variant in palette. 'New School Devil' is snotty and super, 'Gear''s psych-pomp becomes more thrilling with every listen, while 'Children's Children' is just wank. A complicated, confused, hit'n'miss band they might be, but it'd have been a damn shame to have lost their debut to the ether. ***James Jam*** 6

Coldcut

Sound Mirrors *(Ninja Tune)*

Veteran dance duo dish out a lesson

Coldcut's new album (emerging eight years since the last) still has the cutting-edge that modern day contemporaries couldn't create if they had full instructions. 'Sound Mirrors' is remarkable – 'Just For The Kick' mixes house and grime seamlessly, Roots Manuva adds his flair to the raga-breaks of 'True Skool' and Mike Ladd and Jon Spencer bring together rap and rock in the 'Everything Is Under Control'. Truly a master-class in beat-science from start to finish. ***Hardeep Phull*** 8

Miss Kittin

Live At Sonar *(Novamute)*

Electroclash heroine, live and dangerous

Miss Kittin's fabulously-bored French drawl was one of the defining sounds of this decade, as she talked through cult electroclash hits like 'Frank (pronounced "Fronk") Sinatra'. Though she followed up her hilarious and great debut album (with techno dude The Hacker) with 2004's rather dreadful 'I Com', Kittin (aka Caroline Hervé) is still a cult hero on the electro/techno scene. This is a Kittin DJ set recorded live at Barcelona's legendary electronic music festival Sonar, in which Kittin drawls over her hits (in often radically remixed form), drops Aphex Twin's classic 'Windowlicker' and even copes with a troublesome turntable. The crowd noise contributes atmosphere to what was obviously quite a night, but unless you've got an appetite for cerebral techno, there might not be much here to make you purr. ***Alex Needham*** 5

Horse Stories

Everyone's A Photographer *(Loose Music)*

LA émigré makes yet more waves

Although he had to up sticks from Australia to Los Angeles in order to get *properly* noticed, things are beginning to happen at last for Horse Stories mainman Toby Burke. Three albums in, the unfettered melancholy bliss of the man from Melbourne's electronica-tinged, dust-clouded tales are surely going to find themselves a wider audience. Well if there's any justice they will, anyway.

The woozy psychedelia of 'Firewall' and the tortured beauty of 'The Wheels' recall Wilco's recent awesome studio-bound experimentation and REM at their most countrified respectively. Really, there's no higher praise than that. And in 'Bloody Time Of The Year', he's conjured up a Christmas-themed love song that would make even Ebenezer Scrooge feel a bit melancholy. ***Alan Woodhouse*** 8

Sway

This Is My Demo *(All City)*

Life in Britain, hip-hop style

Life's tough for UK hip-hop. Just ask Derek 'Sway' DeSafo. He's taken a year to find a label to release this self-funded debut – but not because it's poor. 'This Is My Demo' is overloaded with laugh-out-loud lyrical gobbets, intelligent production and tunes that straddle commerciality and the street. It's as much a musical representation of a young Briton's life as the hip-hop loving Arctic Monkeys have made. Like them, Sway – who shocked 2005 MOBOs by winning the best hip-hop act, beating 50 Cent in the process – has been praised for his lyrical wit. On the gentle, autobiographical stroll of 'Little Derek' he recounts how he "*ended up in HMV instead of HMP*". Please make him a star by asking for this record in there. ***Stephen Worthy*** 7

PHOTOGRAPHER

HMV DIGITAL TEN TO DOWNLOAD FROM THIS WEEK'S ALBUMS

1. **Act Of The Apostle Part 2** – Belle & Sebastian *(The Life Pursuit)*
2. **Deus Ibi Est** – Isobel Campbell & Mark Lanegan *(Ballad Of The Broken Seas)*
3. **Just For The Kick** – Coldcut *(Sound Mirrors)*
4. **We Are The Sleepyheads** – Belle & Sebastian *(The Life Pursuit)*
5. **White Collar Boy** – Belle & Sebastian *(The Life Pursuit)*
6. **My Hood** – Young Jeezy *(Let's Get It)*
7. **Ramblin' Man** – Isobel Campbell & Mark Lanegan *(Ballad Of The Broken Seas)*
8. **The Circus Is Leaving Town** – Isobel Campbell & Mark Lanegan *(Ballad Of The Broken Seas)*
9. **Sound Mirrors** – Coldcut *(Sound Mirrors)*
10. **Everything Is Under Control** – Coldcut *(Sound Mirrors)*

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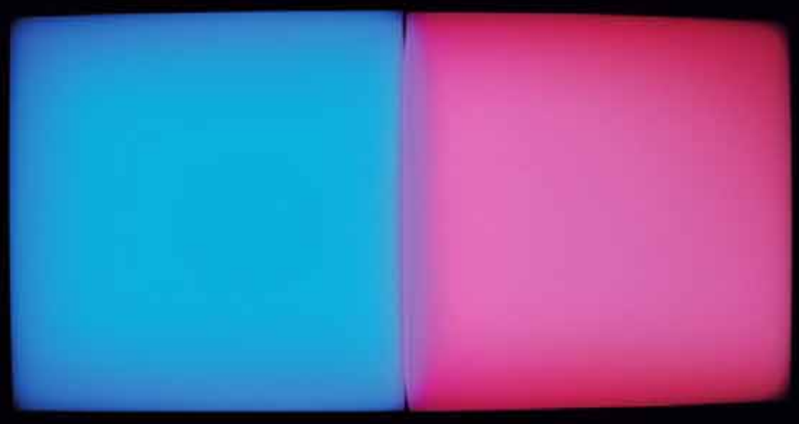

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_ New Order
_ Doves
_ Badly Drawn Boy
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TRACKS

The week's new downloads, radio tracks and videos

Edited by Mark Beaumont

TRACK OF THE WEEK!

Walking with beasts

59 seconds of hellfire Nashville brilliance

BE YOUR OWN PET

Let's Get Sandy *(XL)*

If you took Karen O and toddler-from-hell Anjelica out of *Rugrats* and put them in the gene-splicing machine in *The Fly* that turned Jeff Goldblum into an unconvincing prosthetic, the likely result would be Jemina Pearl, a 17-year-old from Nashville hitherto mostly famous for puking into towels and then throwing them into the audience at major UK festivals. Then, if you put her in charge of a band made up of Itchy and Scratchy from *The Simpsons* and various Loony Tunes characters, you'd have something that looks rather like Be Your Own Pet. Have we sufficiently laboured the point that BYOP are a lot like cartoon characters? Good, because that's exactly the case.

Attention Deficit Disorder re-imagined through the medium of indie, 'Let's Get Sandy' is possibly the shortest Track Of The Week in *NME* history and certainly the most ultraviolent: an irresistible whirlwind of barely controlled psychobilly punk pop that seems to be about breaking the arms of a 12-year-old called Sandy. And it's quite, quite brilliant, despite being strait-jacketed and bundled away after just 59 seconds for its own safety. Presumably somebody came at it with a syringeful of liquid ritalin as they approached the minute. To which the band will have responded by puking in the holder's face again, leaving them begging for more. The only-marginally longer B-side sounds like Beck doing 'Milkshake' by Kelis down some sort of rabbit hole, and is thus even scarier. ***DM***

ON XFM NOW

BYOP are hoping to hit that elusive one-minute mark with their next single

Power Operator

(Boss Engine)

Babyshambles drummer lives up to low expectations

Mains Ignition are Babyshambles drummer Adam Ficek's old band, and unfortunately enough, when he left them it wasn't in a bloody knife-fight over shagging the guitarist's missus, or because he said something really, really nasty about the bass player's mum, as he's returned to lend his dulcet tones to their new single. The best you could say for 'Power Operator' is that its bouncy electro-pop rhythm, disinterested Cockney drawl and utterly meaningless lyrical content would've qualified it as a mildly entertaining Blur B-side circa 1996. The worst you could say is that it's the musical equivalent of small children running noisily up the aisles of an aircraft. ***BN***

CD OUT MONDAY

Why Are You Looking Grave?

(SonyBMG)

Dinosaur Jr's J Mascis joins the Mew mash-up

Huge throughout the rest of Europe, Denmark's Mew have thus far stumbled over here, where their gorgeously gloopy space music gets passed off as prog. This is the song from their album 'Mew And The Glass-Handed Kites' that features Dinosaur Jr's J Mascis crooning the above question over the top. Which, coming from the man who practically invented misery in modern alternative rock, surely begs the question of whether people waving glass-handed kites should reasonably be throwing stones. A 'Miow Mix', effectively a lone sine-wave crying inside an echo chamber, from Mogwai, does little to remedy this niggle. ***DM***

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SEBASTIEN TELLIER

Broadway

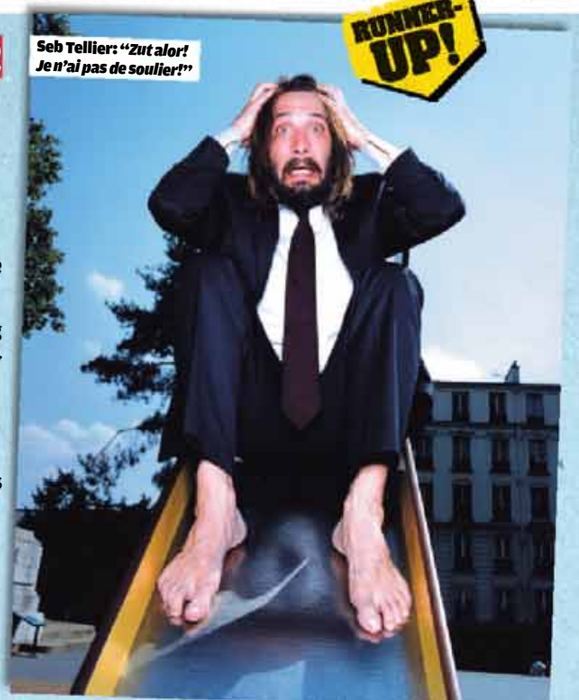
(Lucky Number)

Parisian songsmith takes off jacket

NME has always said that the main problem with French pop is that it's too often concerned with the seduction of suspiciously young schoolgirls, and too seldom with apocalyptic scenarios featuring the shooting of large quantities of CGI aliens. Let's attempt to make this review make sense with the revelation that Monsieur Tellier's 'Broadway' – on the surface, a slice of lush, string-smooched symphonic pop on winking terms with Super Furry Animals' 'Northern Lites', just without the grass skirts – is in fact a song about Private Rico, that piece of military stud from Paul Verhoven's *Starship Troopers*, coming back to save the world from impending apocalypse. Ace trumpet solo, too. Was that in the film? ***LP***

CD AND 12" OUT ON MONDAY

RUNNER-UP!



Seb Tellier: "Zut alor! Je n'ai pas de soulier!"

PHOTOS: ANDY FALLON/REDFERNS
WORDS: DAN MARTIN/BARRY NICOLSON/LOUIS PATTISON

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TWO GALLANTS

RUNNER-UP 2!

Going wild with the Country

Las Cruces Jail
(Saddle Creek)

As an avid poncho enthusiast, this writer has always had a soft spot for bands who embrace the cowboy ethos of permanent five o'clock shadows, and a stance that looks like you've just got out of Michael Barrymore's swimming pool. Which is why, after one listen to this snarling, Cash-on-helium celebration of lost sweethearts, dead men on county lines and a life squandered in the pokey, we were practicing sneers in the mirror and choking ourselves half to death with filterless rollies.

"*Well I spent last night in Las Cruces Jail/ Rainin' hail, born to fail/Nobody come forth to pay my bail/Sun don't you rise no more*", howls Adam Stephens, giving a soul-selling impression of Jack White with Beelzebub's claws around his knackers, despite actually being a law-abiding student type from San Francisco. Nonetheless this is, quite simply, far better than eating cold beans around a desert campfire. Obviously. ***BN***

ON XFM NOW

BULLET FOR MY VALENTINE

Taffy metallers pull out the old acoustic

All These Things I Hate (Revolve Around Me)
(Visible Noise)

Tongues waving and devil-horns pulled for BFMV, the third member of Welsh heavy metal's Holy Trinity. Like Funeral For A Friend, Bullet combine jacknifed-juggernaut rock riffs with wet-cheeks emotional refrains. Like Lostprophets, they boast a worrying predilection for sleeveless T-shirts. But somewhat irritatingly, here Bullet's trump card – serrated Iron Maiden riffing – is popped back in the pack in favour of acoustic guitar strumming. Sirs, know that you invoke the devil, then relate to him your relationship minutia, at your eternal peril. ***LP***

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THE UPPER ROOM

Moz-inspired pop brilliance

All Over This Town
(SonyBMG)

The whiter-than-white clobber, the impeccable fringe-work, the fresh young sound of 1982... yes, Brighton's The Upper Room are a living, breathing photo-negative of Editors. But bugger me gently with a ragman's trumpet if this debut single isn't the kind of soaring, anthemic, quintessentially English pop music – which incidentally was written by frontman Alex Miller between main course and desert at Christmas dinner – that sends us weak at the knees, with its Morrissey-esque vocal quivers, festival-friendly chorus and just the smallest of nods to the noble British pastime of inner-city violence. Mind you don't spill any kebab sauce on those white jackets, lads... ***BN***

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THE HARRISONS

It were all fields round here in their day, etc

Blue Note
(Melodic)

While most of the bands from Nu Yorkshire are content to merely sound like the minds of stoic old men in the bodies of 12-year-olds, The Harrisons take it one step further and have written a song that appears to be *about* being an old man. Presumably an attempt to pen a theme tune for *Last Of The Summer Punk Swines* in which The Kooks and the Arctic Monkeys hilariously slide down the Pennines in a bathtub, 'Blue Note', a classic example of Proper Music that chugs along terrifically, wails on at how, "*The beautiful days are gone!*" before pointing out that, "*Time passes you by in the blink of an eye when all of your friends are dropping like flies*". Cheer up, lads, you've written this week's best chorus! ***DM***

CD OUT ON MONDAY

CHRIS BROWN

Acrobatic Timberlake, anyone?

Run It *(Jive)*

Blessed with a voice of honey and the wardrobe of a pre-Armani Nelly, Chris Brown is the new Justin Timberlake, seeing as the old one seems to have forgotten what he's supposed to be for. Having seen him flog his wares in front of a roomful of business suits last year, I can confirm that he is quite the most impressive backflipper working in pop today, Charlotte Church after 153 Bacardi Breezers notwithstanding. Like The Harrisons, he too is about 12 years old, but doesn't want to be an old man yet, because he's having too much fun backflipping in tracksuits to tracks that sound like they were done by The Neptunes but weren't. He'll no doubt go the same, woeful way as Usher before long, but this is terrific for now. ***DM***

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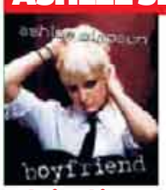
ASHLEE SIMPSON



Relationship wrangles with Jessica's lil' sister

Boyfriend *(Geffen)*

Poor, tragic Ashlee Simpson, so desperate to be taken seriously as a punk rock starlet – giveaway signs: gothic fonts, skinny tie, tattoo on inside wrist – but for all the protests, inevitably regarded as some way less anarchic than Kelly Osbourne. Post-rehab. Doing a spot of shopping. In her slippers. To be fair, it starts promisingly, on the sort of rapier-thrust guitar line so beloved of the Gang Of Four revival foundation, but hopes of barked neo-Marxist manifestos rapidly dissipate when Miss Simpson starts going on about how, no, she didn't steal your boyfriend, it's him calling her, but, like, she's not even bothered. Feisty, impassioned, and ultimately as utterly hollow as Paris Hilton's head. ***LP***

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THE NOISETTES

Like Yeah Yeah Yeahs during wartime

Iwe
(Transgressive)

Just what is 'Iwe', we hear you ponder? The ever-reliable *Google* maintains that it refers to The Institute Of Water And Environment in deepest Bedford, while the seldom-used *dictionary.com* insists it's something called the Iowa Waste Exchange. Hardly the most inspiring of places to write a song about, but hey – we're going to stick our neck out and say semantics be damned, when this London-based female-fronted three-piece can conjure up the sound of Karen O trying to claw her way out of a K-hole, while stadium-sized riffs crash in around her. A bit like Joey Santiago taking a clawhammer to the back of Siouxie Sioux's head round the back of a PJ Harvey gig: dark, dangerous and sexy as hell. ***BN***

CD OUT MONDAY

DUSTIN'S BAR MITZVAH

You can almost taste the phlegm

To The Ramones
(Hungry Kid)

NME had kind of decided to stop slagging off the names of young, aspiring bands, but really, lads, worst band name ever. Luckily, 'To The Ramones', is the proverbial dog's bollocks, a livewire London's Burning punk tearaway complete with a marvellous barking vocalist. The gist of the lyrics, in a nutshell, is that there's not much in this world more deserving of your time than listening to the Ramones – a reliably insightful analysis, as it happens – and much like Da Bruddas themselves, it's tinged with the perfect balance of juvenile dementia and world-weary pathos to define the teenage experience in three spittle-spewing minutes. Exemplary. ***LP***

CD OUT ON MONDAY

NME CLASSIC SINGLE OF THE WEEK

January 27, 1979

The Cure, here in the pre-hedge-in-a-lipstick factory years

THE CURE

Killing An Arab *(Small Wonder)*

"Apparently based on Camus' *The Outsider* and, if so, quite possibly the straw that broke his back. Cymbals crash. A guitar, full of eerie promises, slithering like the sprog of some belly-dancer and a poisonous reptile. Pause. Compact bass guitar motif, descending alone. Then those vocals – taut, terse, tense intonation, very much wired and emotional, the scream that your central nervous system might make on the verge of a metabolic breakdown. A voice like that feeling you get watching the faces on the workaday Tube ride after stepping out at dawn. Concise urgency, sometimes cracking when it arrives at a word or phrase it considers particularly emotive – ain't nothing but another beach party on an alien sandy shore! Kick off your sandals and listen. Monotonic chant: "*Staring down the barrel at the Arab on the ground/See his open mouth/But I hear no sound/I'm alive/I'm dead/I'm the stranger/Killing an Arab*".

And racism has got nothing to do with it."

Tony Parsons

IN THE SHOPS THIS WEEK

MOBY
Slipping Away
(Mute)
CD:
1. Slipping Away - Single Version
2. Slipping Away - MHC Radio Edit.
Maxi CD:
1. Slipping Away - Axwell Mix
2. Slipping Away - Axwell Instrumental Mix
3. Slipping Away - MHC Extended Remix
4. Slipping Away - Focus People That Slip Remix by Matthew Johnson
5. Slipping Away - Zloot Remix
12":
1. Slipping Away - Axwell Vocal Mix
2. Where You End - Tiga's All I Need Is To Be Dubbed Mix

MICAH P HINSON/VIVA VOCE
Yarde Of Blonde Girls/ Pleasant Street
(Full Time Hobby)
7": **A** Micah P Hinson – Yarde Of Blonde Girls
B Viva Voce – Pleasant Street

REGINA SPEKTOR
Us *(Transgressive)*
CD: 1. Us
2. Scarecrow And Fungus
3. December

IDIOTPILOT
A Day In The Life Of A Poolshark *(Reprise)*
CD:
1. A Day In The Life Of A Poolshark
2. A Day In The Life Of A Poolshark – Moreno Remix
3. Deep Blue

See page 39 for the latest releases from Virgin Megastores

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NEW TO MTV2 THIS WEEK

Cut Copy
Going Nowhere

Hot Chip
Over And Over

Tilly And The Wall
Reckless

Maximo Park
I Want You To Stay

THIS WEEK'S VIDEO TOP 10

		LAST WEEK	
1		1	**Arctic Monkeys** **When The Sun Goes Down** By sheer coincidence, Arctic Monkeys were originally called The Pussycat Dolls. None of them were former burlesque strippers, however.
2		4	**Belle & Sebastian** **Funny Little Frog** This song was all set to be called 'Funny Little Crocodile' in honour of a great crocodile burger Stuart Murdoch once ate, but he couldn't think of anything to rhyme with "crocodile".
3		3	**We Are Scientists** **It's A Hit** The band almost called this 'Knocking Shayne Ward Off The Top Spot'.
4 RE ENTRY		-	**¡Forward, Russia!** **Twelve** The band are set to record a prog-rock version of the 'Carol Vorderman's Times Tables' album.
5		2	**Editors** **Munich** Tom Smith of Editors appeared as Melinda Messenger's gimp cousin in panto two years ago. T-Mobile customers get the realtone – text Munich22 (10p) to 22222 (£3.00)
6 NEW ENTRY		-	**The Strokes** **Heart In A Cage (MTV2 Live)** Fab got his nickname because of his habit of lying. However, Julian couldn't say the word "fib", and so settled for "fab" instead.
7		5	**José Gonzáles** **Heartbeats** 'Heartbeats' is set to be used as the soundtrack for the ad for Spanish indigestion tablets Barfalotto. T-Mobile customers get the realtone – text Jose22 (10p) to 22222 (£3.00)
8 NEW ENTRY		-	**The Darkness** **Is It Just Me?** Justin from The Darkness' earliest memory was meeting Queen Victoria. "She looked very regal to me," he said.
9 NEW ENTRY		-	**Panic! At The Disco** **I Write Sins Not Tragedies** Panic! At The Disco's debut has been delayed because "we can't be bothered really, especially with *Celebrity Big Brother* streaming on E4".
10		9	**Queens Of The Stone Age** **Burn The Witch** Expectant couple Josh Homme and Brody Dalle have revealed that they are going to name their baby Arturo: The Hulk.

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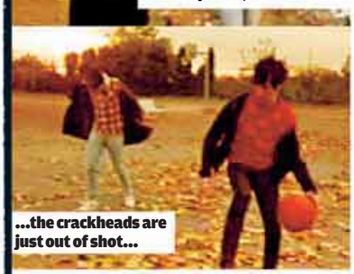
BEHIND THE VIDEO

Test Icicles shot this video in Finsbury Park, London...



...the crackheads are just out of shot...

Test Icicles

What's Your Damage?
Director: Aoife McArdle

"We decided we wanted to make a video that was really different to the last one. There are a lot of performance videos around, a lot that look alike, and we wanted this one to be sort of anti-video.

It wasn't hard to film. We planned the start because the start of the track has a lot of energy, but then it goes lo-fi and it reminds me a bit of Pavement and Sonic Youth. The song doesn't really go anywhere and we wanted that feeling in the video.

I wanted it to look really wholesome, to have a good feel to it. We talked about *The Wonder Years* before we made it. I don't think it was an influence, but it helped give it a feel. There were no visual references. The only one I can think of is the Pixies' video for 'Velouria'. They're running over rocks in slow motion and you expect something to happen, but it doesn't.

We wanted it to look American, but not fixed in place. We shot it in Finsbury Park, north London, on the coldest day of the year. We tried to make it look like Venice Beach."

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Broken Social Scene

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"Triumphant" Uncut - Album Of The Month

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LIVE!

The week's best g

Edited by Cat Goodwin

Graham Coxon

▶ Fibbers, York

▶ Monday, January 16

King Of Camden on the cusp of making it big gives exclusive showcase of loved-up new album

"I've lost my fashion sense," remarks our hero, totally unprovoked. He *so* obviously hasn't. Looking cute as hell in a T-shirt with the letters C-H-E-R-Y-L pasted across the front, you could, in fact, argue that Graham Coxon's style, and his substance, have never been more in vogue. Before leaving Blur, his solo records were a staunchly lo-fi side project; since, they've been bittersweet bundles of pure pop that have earned him national treasure status in their own right. Inspired by the breakthrough of The Libertines and The Strokes, Coxon also found he shared the art-school aesthetic of a new wave of British bands like Bloc Party and Franz – who Blur themselves inspired. Since last year's 'Happiness In Magazines' Graham Coxon has been at the heart of the British alternative music scene, playing impromptu gigs with Pete Doherty and befriending young bands, making him a kind of Camden Town Peter Pan. He's about to become a lot bigger than that.

Tonight Graham Coxon plays this unfeasibly small venue to showcase tunes from his forthcoming album, 'Love Travels At Illegal Speeds'. It's a concept piece about love, dealing with everything from infidelity ('Don't Let Your Man Know') to rejection ('You Always Let Me Down'). New single 'Standing On My Own Again' makes the girls dance: it's breathless, pounding and dedicated to being dumped, with Coxon flashing puppy eyes at the crowd and singing with a verbal shoulder-shrug, "*Just don't wanna see it going down the pan*". 'I Can't Look At Your Skin' is as unapologetic as a Tourette's sufferer at a sponsored silence, while the guitar part during 'I Don't Want To Go Out' sounds weirdly reminiscent of The White Stripes' 'Blue Orchid'. The new songs point to a more confident Graham – heavier, poppier, faster. The set is peppered with shuffling Coxon-isms – apologies, mumblings, rambling stories about Simon from *Popworld* and an array of blinking, winking, smiles and raised eyebrows.

After the barrage of new stuff, 'Freakin' Out' inspires a moshpit, 'Bittersweet Bundle Of Misery' is met with a roar of approval and live staple 'I Wish' is so loud it goes some way to explain why there's a sign alterting the audience to the availability of ear plugs at the bar. And why people are actually wearing them.

Tonight Coxon is a love cheat, an old romantic and an agoraphobic

This sign was orginally put up when The Others played here – and not because they were loud

Tonight Graham Coxon is a love cheat, an old romantic and an agoraphobic. And it's clear these die-hard fans love him for being Graham Coxon, despite being a generation removed from the original Britpop brigade. By far the best song of the night is another new one, set closer 'Gimme Some Love'. A lyrical bastard love child of Oasis' 'Cigarettes & Alcohol' ("*We're a right pair you and I/It's a messed-up situation*"), Kaiser Chiefs' 'I Predict A Riot' ("*Can't stand the crowds on a Saturday night*") and, indeed, Spencer Davis Group's 'Gimme Some Lovin'', it's a wide-eyed, raucous, stomping two-minute pop plea which has the whole of Fibbers jumping around like it's already a smash hit. It's proof that 2006 could be the year Graham Coxon stops shuffling around Camden and realises he's got better fashion sense than he thinks. ***Cat Goodwin***

ANDREW KENDAL/GETTY/SAM JONES/DEAN CHALKLEY/HAROLD DJP

The whole band helped out when Graham dropped a contact lens

That crowd is really, erm, freakin' out

Tom Smith of Editors indicates how big the spliff he had in Amsterdam was

Corvus Corax rock God

Eurosonic

▸Venues across Gronigen, Holland

▸January 11-13

Holland hosts the best new music festival in Europe. Pass the dutchie!

Mayor Jacques Wallage describes Gronigen, a picturebook town two hours north of Amsterdam, as "no fewer than five cities in one! It is the city in which to live, and the city in which to work. It is the city of culture, the city of knowledge, and the city of growth!" For one long weekend, it is also the city that signals the starting pistol for the festival season. In January!

From anger to ecstacy, the many faces of The Kooks

Over the years, the Eurosonic Weekender has earned a reputation as *the* place to second guess who'll be the big European bands of the year. The deal is basically South By SouthWest with super-strength skunk cafés; three nights of new bands from all over the continent in every theatre, bar or pool hall that the young bucks can jam a PA into. In fact, this year they've taken over the town's gothic church for an opening performance from Danish Medieval metal freaks **Corvus Corax**; with added druids. *NME*'s scientific method of running round and getting lost has led us to the conclusion that there are four bands most worthy of your attention: from France, **The Hush Puppies**, who, if you can get past the appalling name, make a jolly din somewhere between The Futureheads' manic geometry and the swollen soul of Secret Machines. Keeping the Dutch end up are an atmospheric duo called **zZz** who seem to have invented a genre called disco prog. Unlike **Disco Ensemble**, who re-invent a leftfield strain of emo on the Refused side of things, with bonus pop jumping around. Their 'We Might Fall Apart' is an anthem in waiting. But the best seem to be **Spleen United**, a magnificent electro-rock outfit from Denmark, who make rich chunky electro-rock that leaves you feeling woozy and strangely satisfied.

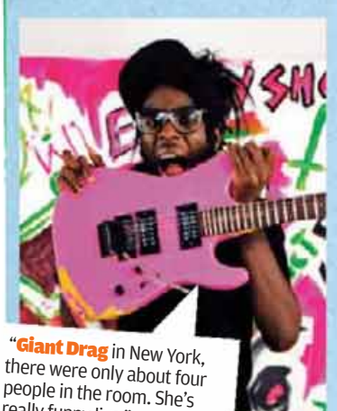
From England we have shoestring sampling from **The Research**, spooky pop from **The Kooks** and twistedly gorgeous folk from the gorgeously twisted **King Creosote**. **Mystery Jets** pack out the Mutata Fides club and somehow make their bizarre seafaring prog sound like it is actually *from* the Netherlands. But the weekend belongs to **Editors**, who have become as huge as they are ace, totally by stealth. Singer Tom Smith seems to be settling into his role as this generation's dark lord of doom. They certainly earn the longest queue of the weekend. Which, in a way, must prove that Britain makes the best music in Europe after all. And that, for Editors, Groningen is the City In Which To Realise That You Have Actually Become Bloody Huge. ***Dan Martin***

It's South By SouthWest with super-strength skunk cafés

BEST GIG YOU'VE SEEN RECENTLY?

"**The Rival Jousters** are really good, and **The Moulettes**, they're magic."
Kai, Mystery Jets

"**VHS Or Beta**; they're brilliant. Their live sound is amazing, they use a mix of cheap Chinese mics and equipment."
Chi, The Modern



"**Giant Drag** in New York, there were only about four people in the room. She's really funny live."
Dev, Test Icicles

"**Arctic Monkeys**, man! I went to see them in New York. That's how music should be. I got on them really early on – someone gave me a demo – and I'd like the idea of doing a remix of them."
Mike Skinner, The Streets

WHAT YOU THOUGHT

Elle, 20, York
What did you think of the show?
"I fucking loved it!"
Best new song?
"'Standing On My Own Again'."

Geraint, 18, York
What did you think of it?
"It was awesome. My favourite song was 'Freakin' Out'."
What about the new songs? "They were heavier-sounding than I'd expected, but still good."

SJM Concerts by arrangement with X-ray present

The Ordinary Boys

March 2006

DF Concerts

Sunday 19th
Glasgow Barrowlands
0870 169 0100

Monday 20th
Manchester Academy
0161 832 1111

Tuesday 21st
Nottingham Rock City
0115 941 2544

Thursday 23rd
Leeds University
0113 244 4600

Friday 24th
Bournemouth Solent Hall
0870 787 0404

Saturday 25th
London Brixton Carling Academy
0870 771 2000 / 020 7403 3331 / 020 7734 8932

Sunday 26th
Folkestone Leas Cliff Hall
01303 228 600

24hr cc hotline 0871 2200 260 / 0871 230 6230
or buy online @ www.gigsandtours.com / www.ticketmaster.co.uk

www.theordinaryboys.co.uk

SJM Concerts & DF Concerts proudly presents
by arrangement with Sanctuary and K2

MORRISSEY

APRIL 2006

Tuesday 18	SALFORD LOWRY	0870 787 5796
Wednesday 19	LLANDUDNO NW THEATRE	01492 872 000
Thursday 20	LEEDS TOWN HALL	0113 244 4600
Saturday 22	ABERDEEN MUSIC HALL	0870 169 0100
Sunday 23	STIRLING ALBERT HALLS	0870 169 0100
Tuesday 25	DUNDEE CAIRD HALL	0870 169 0100
Wednesday 26	GREENOCK TOWN HALL	0870 169 0100
Thursday 27	GLASGOW ACADEMY	0870 169 0100
Saturday 29	WHITEHAVEN CIVIC	01946 852 821
Sunday 30	GATESHEAD SAGE	0870 703 4555

MAY 2006

Wednesday 3	SHEFFIELD CITY HALL	0114 278 9789
Thursday 4	GRIMSBY AUDITORIUM	01472 311 311
Saturday 6	MANCHESTER APOLLO	0870 401 8000
Sunday 7	MANCHESTER OPERA HOUSE	0870 401 9000
Monday 8	MANCHESTER BRIDGEWATER	0161 907 9000
Wednesday 10	HALIFAX VICTORIA HALL	01422 351 158
Thursday 11	BLACKBURN KING GEORGES	01254 582 582
Friday 12	LIVERPOOL PHILHARMONIC HALL	0151 709 3789
Monday 15	CARDIFF ST DAVID'S HALL	029 2087 8444
Wednesday 17	READING HEXAGON	0118 960 6060
Friday 19	PORTSMOUTH GUILDHALL	023 92824 355
Saturday 20	BIRMINGHAM SYMPHONY HALL	0121 780 3333
Tuesday 23	TRURO HALL FOR CORNWALL	01872 262 466
Wednesday 24	CHELTENHAM TOWN HALL	01242 227 979
Thursday 25	OXFORD NEW THEATRE	0870 606 3501
Saturday 27	KINGS LYNN CORN EXCHANGE	01553 764 864

THE PALLADIUM

LONDON

SOLD OUT SOLD OUT SOLD OUT

SUNDAY 14 - SUNDAY 21 & SUNDAY 28 MAY 2006

24 HOUR CREDIT CARD HOTLINE

020 7494 5572 - 0871 2306 230

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- MAXIMUM 4 TICKETS PER APPLICANT -

WWW.TRUE-TO-YOU.NET

THE NEW ALBUM **RINGLEADER OF THE TORMENTORS** OUT APRIL 3

TICKETS ON SALE 9am ON FRIDAY 27th JANUARY

METROPOLIS MUSIC & SJM CONCERTS BY ARRANGEMENT WITH X-RAY PRESENT

ELBOW

PLUS SPECIAL GUESTS 12m frost and the slowdown family

EXCEPT CAMBRIDGE AND LONDON

FEBRUARY 2006

15 NOTTINGHAM ROCK CITY 0115 941 2544
16 CAMBRIDGE CORN EXCHANGE 01223 357 851
19 LIVERPOOL ACADEMY 0151 258 5555
19 NORWICH UEA 01603 508 050
20 SOUTHAMPTON GUILDHALL 023 8063 2601
21 LONDON VICTORIA SOLD OUT

ALL TICKETS AVAILABLE ON-LINE: WWW.GIGSANDTOURS.COM
THE ALBUM 'LEADERS OF THE FREE WORLD' OUT NOW. WWW.ELBOW.CO.UK

Metropolis Music, SJM Concerts, Live Nation & DF Concerts by arrangement with 13 Artists present

SECRET MACHINES

Plus Special Guests PREFUSE 73

MARCH			
Saturday	18	EXETER LEMON GROVE	01392 283 518
Sunday	19	CARDIFF SOLUS	029 2078 1469
Monday	20	BRIGHTON CONCORDE	01273 673 311
Wednesday	22	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
Thursday	23	OXFORD ZODIAC	01865 420 042
Friday	24	BRISTOL BIERKELLER	0117 926 6514
Saturday	25	SHEFFIELD LEADMILL	0870 010 4555
Monday	27	LIVERPOOL ACADEMY 2	0870 771 2000
Tuesday	28	EDINBURGH LIQUID ROOMS	0870 169 0100
Wednesday	29	GLASGOW GARAGE	0870 169 0100
Thursday	30	ABERDEEN MOSHULU	01224 642 852
Friday	31	NEWCASTLE NORTHUMBRIA UNIVERSITY	0191 261 2600
APRIL			
Saturday	01	LEEDS METROPOLITAN UNIVERSITY	0113 244 4600
Sunday	02	MANCHESTER ACADEMY 2	0161 832 1111
Tuesday	04	NOTTINGHAM RESCUE ROOMS	0115 958 8484
Wednesday	05	WOLVERHAMPTON WULFRUN HALL	01902 552 121
Thursday	06	LONDON SHEPHERDS BUSH EMPIRE	0870 771 2000

020 7287 0932, 020 7734 8932, 020 7403 3331, 0870 444 5556

All tickets available on-line: www.gigsandtours.com

New Single 'Alone, Jealous and Stoned' OUT NOW on limited 12" only
Taken from the forthcoming album 'Ten Silver Drops'

www.thesecretmachines.com

www.mtv.co.uk/secretmachines

GRAHAM COXON

PLUS SPECIAL GUESTS

WWW.GRAHAMCOXON.CO.UK

MARCH 2006

20	NEWCASTLE UNIVERSITY	0191 230 4476
21	LIVERPOOL ACADEMY	0870 771 2000
22	GLASGOW GARAGE	0870 220 1116
23	EDINBURGH LIQUID ROOM	0870 220 1116
25	LEEDS COCKPIT	0113 244 4600
26	NORWICH WATERFRONT	01603 508 050
27	LEICESTER UNIVERSITY	0116 223 1129
28	MANCHESTER RITZ BALLROOM	0161 236 4355
30	CAMBRIDGE JUNCTION	01223 511 511
31	OXFORD ZODIAC	01865 420 042

APRIL 2006

01	NOTTINGHAM MARCUS GARVEY CENTRE BALLROOM	0115 978 8978
02	BRISTOL BIERKELLER	0870 444 4600
	BRIGHTON CONCORDE	01273 673 311
06	LONDON HAMMERSMITH PALAIS	0870 606 3400

020 7287 0932, 020 7734 8932, 020 7403 3331

Buy on-line @ www.gigsandtours.com

A Metropolis Music, SJM Concerts & CPL presentation
In association with Zomp

METROPOLIS MUSIC & CLEAR CHANNEL BY ARRANGEMENT WITH GAA PRESENT

FEEDER

PLUS GUESTS goldie lookin chain

MARCH 2006

PLEASE NOTE CHANGE OF DATES. ORIGINAL TICKETS REMAIN VALID

TICKETS FOR 5TH DECEMBER HAMMERSMITH SHOW VALID ON 21ST MARCH ONLY
TICKETS FOR 6TH DECEMBER HAMMERSMITH SHOW VALID ON 22ND MARCH ONLY

SOLD OUT 1 LONDON HAMMERSMITH APOLLO
WED 22 LONDON HAMMERSMITH APOLLO
0870 606 3400, 020 7287 0932, 020 7734 8932, 020 7403 3331
FRI 24 BRIGHTON CENTRE 0870 900 0100
SAT 25 BIRMINGHAM NEC 0870 909 4133

BUY ON-LINE: WWW.GIGSANDTOURS.COM / WWW.GETLIVE.CO.UK

PUSHING THE SENSES FEATURING THE HIT SINGLES TUMBLE AND FALL & FEELING A MOMENT - OUT NOW

www.Feederweb.com

Metropolis Music by arrangement with Helter Skelter present

the automatic

PLUS GUESTS The Marshals

FEBRUARY			
Tue	21	PETERBROUGH MET LOUNGE	01733 571 616
Wed	22	WREXHAM CENTRAL STATION	0870 444 5556
Thu	23	SUNDERLAND PURE	0191 5655521
Sat	25	ABERDEEN THE TUNNELS	0870 169 0100
Sun	26	DUNDEE READING ROOMS	0870 169 0100
Mon	27	YORK FIBBERS	0870 907 0999
Tue	28	STOKE SUGARMILL	01782 208 000
MARCH			
Thu	02	SWANSEA DIVAS	01792 513224
Fri	03	NORTHAMPTON SOUNDHAUS	01604 604 020
Sat	04	BEDFORD ESQUIRES	01234 340 100
Sun	05	EXETER CAVERN	01392 425 300
Tue	07	SOUTHEND CHINNERYS	01702 467 305
Wed	08	LONDON BARFLY	0870 907 0999
Thu	09	CARDIFF CLWB IFOR BACH	029 2022 2199

www.theautomatic.co.uk www.themarshals.com

'the automatic' next single 'Raoul' out March 20th!
The Marshals debut single 'Make Her Cry' is out 20th March!

Sigur Rós + amina

Manchester Apollo 27.03.06
0870 401 8000

EXTRA DATE ADDED

London Hammersmith Apollo 28.03.06
29.03.06 SOLD OUT
0870 606 3400, 0207 734 8932
Buy on-line: www.gigsandtours.com

The new album **Takk...** out now
www.sigur-ros.is

A Metropolis Music & SJM presentation by arrangement with 13 Artists

Metropolis Music in association with ITB present

SPECIAL ACOUSTIC SHOWS

JENNY LEWIS with THE WATSON TWINS

PLUS SPECIAL GUEST *Johnathan Rice*

FEBRUARY			
Wed	08	BIRMINGHAM GLEE CLUB	0870 241 5093, 0871 220 0260, www.glee.co.uk
Thu	09	LONDON SPITZ	020 7287 0932, 020 7734 8932, 020 7403 3331
Sat	11	MANCHESTER ACADEMY 3	0161 832 1111
Sun	12	GLASGOW MONO	0141 576 5018

24 Hr CC hotline: 0871 2200 260 or buy on-line: www.gigsandtours.com

The album "Rabbit Fur Coat" out 23 January
Single "Rise Up With Fists" out 27 February

www.jennylewis.com www.roughtraderecords.com

ROUGH TRADE

Metropolis Music & DF Concerts in association with 13 Artists present

gemma hayes

February 2006			March 2006		
01	London Enterprise	SOLD OUT	02	Liverpool Academy 3	0151 256 5555
02	London Enterprise	SOLD OUT	03	Glasgow King Tuts	0870 169 0100
08	London Enterprise	SOLD OUT	04	Edinburgh Cab Vol	0870 169 0100
09	London Enterprise	SOLD OUT	06	Manchester Academy 3	0161 832 1111
21	Bristol Fleece	0117 929 9008	07	Newcastle Academy 2	0870 771 2000
22	Birmingham Bar Academy	0871 2200 260	08	London Scala	020 7287 0932
23	Portsmouth Wedgewood Rooms	023 9286 3911	10	Oxford Zodiac	01865 420 042
25	Norwich Arts Centre	01603 660 352	11	Sheffield Leadmill	0870 010 4555
27	Leeds Cockpit	0113 245 8570			
28	Nottingham Rescue Rooms	0115 958 8484			

Buy on line: www.gigsandtours.com www.seetickets.com www.gemmahayes.com

regina spektor

plus guest **ONLY SON***

"MARY ANN MEETS THE GRAVEDIGGERS AND OTHER SHORT STORIES BY REGINA SPEKTOR"

In stores now!

A Metropolis Music presentation by arrangement with Helter Skelter

JANUARY 2006			
25	BIRMINGHAM GLEE CLUB*	0870 241 3000	
26	MANCHESTER ACADEMY 3*	0161 832 1111	
27	SHEFFIELD LEADMILL*	0870 010 4555	
29	LEEDS COCKPIT*	0113 244 1560	
30	LIVERPOOL ACADEMY*	0870 771 2000	
FEBRUARY 2006			
01	EDINBURGH CABARET VOLTAIRE*	0870 169 0100	
02	NEWCASTLE ACADEMY*	0870 771 2000	
04	LONDON SHEPHERDS BUSH EMPIRE*	0870 771 2000	
07	BRISTOL FLEECE	0117 929 9008	
09	DUBLIN WHELANS	0353 (0)1 661 1760	
10	BELFAST LIMELIGHT	0044 (0)28 9031 1110	
11	NORWICH ARTS CENTRE	01603 660 352	
13	LEICESTER THE CHARLOTTE	0116 255 3586	
14	COLCHESTER ARTS CENTRE	01206 500 900	
16	OXFORD ZODIAC	01865 420 042	

Buy on-line: www.gigsandtours.com www.reginaspektor.com

Metropolis Music & SJM Concerts by arrangement with The Agency present

Dirty pretty things

Plus Special guests

Photo by Max Vadukul

FEBRUARY 2006			
Sunday	26	OXFORD ZODIAC	01865 420 042
Monday	27	BIRMINGHAM ACADEMY 2	0870 771 2000
Tuesday	28	NORWICH WATERFRONT	01603 508 050
MARCH 2006			
Thursday	02	NORTHUMBRIA UNIVERSITY	0191 261 2606
Friday	03	LEEDS COCKPIT	0113 244 1560
Saturday	04	LIVERPOOL STANLEY THEATRE	0151 256 5555
Sunday	05	GLASGOW ABC 2	0141 332 2232
Tuesday	07	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
Wednesday	08	LONDON KINGS COLLEGE	020 7287 0932
Friday	10	SHEFFIELD LEADMILL	0870 010 4555
Saturday	11	STOKE SUGARMILL	01782 206 000
Sunday	12	MANCHESTER ACADEMY 3	0161 832 1111
Monday	13	NOTTINGHAM RESCUE ROOMS	0115 958 8484

TICKETS ON SALE 9AM WEDNESDAY 25TH JANUARY

Buy on-line: www.gigsandtours.com

WWW.DIRTYPRETTYTHINGSBAND.COM

A Metropolis Music, SJM Concerts & DF Concerts presentation

TWO GALLANTS

plus guests

FEBRUARY 2006					
Tue	07	BELFAST SPEAKEASY 028 9097 3100	Fri	17	NORTHAMPTON SOUNDHAUS 01604 250 898
Fri	10	BRISTOL AR2 0870 444 4400	Sat	18	NOTTINGHAM SOCIAL 0115 950 5078
Sat	11	BIRMINGHAM BAR ACADEMY 0870 771 2000	Sun	19	MANCHESTER NIGHT & DAY 0161 236 1822
Sun	12	LEEDS JOSEPHS WELL 0113 245 5570	Mon	20	SOUTHAMPTON JOINERS 023 8022 5612
Mon	13	YORK FIBBERS 01904 651 250	Tue	21	CARDIFF BARFLY 0870 907 0999
Tue	14	GLASGOW KING TUTS 0141 221 5279	Wed	22	LONDON 100 CLUB 020 7287 0932, 020 7734 8932, 020 7403 3331
Thu	16	LIVERPOOL BARFLY 0870 907 0999			

Buy on-line: www.gigsandtours.com

'Las cruces jail' single out now. New album 'What The Toll Tells' released February 13 on Saddle Creek. www.twogallants.com

A Metropolis Music presentation in association with Helter Skelter

bauhaus

bauhausmusik.com

Sunday 29 January 2006
SOLD OUT **GLASGOW ABC**

Tuesday 31 January 2006
NEWCASTLE CARLING ACADEMY
0870 771 2000 / 0115 912 9000

Wednesday 01 February 2006
MANCHESTER ACADEMY
0161 832 1111 / 0115 912 9000

Thursday 02 February 2006
BIRMINGHAM ACADEMY
0870 771 2000 / 0115 912 9000

Friday 03 February 2006
SOLD OUT **LONDON CARLING ACADEMY BRIXTON**

Buy on-line: www.gigsandtours.com

KUBB

JANUARY 2006		
FRI	20	SOLD OUT **...OUTH** UNIVERSITY
SAT	21	SOLD OUT **...NPORTH** WATERING HOLE
TUE	24	SOLD OUT **...ON** 100 CLUB
WED	25	SOLD OUT **...NGHAM** ROCK CITY
THU	26	**NEWCASTLE** UNIVERSITY 0191 261 2606
FRI	27	SOLD OUT **...HESTER** ACADEMY
TUE	31	**SHEFFIELD** LEADMILL 0870 010 4555
FEBRUARY 2006		
WED	01	SOLD OUT **...OW** KING TUT'S

NEW DATE ADDED
FRIDAY 24 MARCH 2006
LONDON
SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331

24 HR CC HOTLINE: 0871 2200 260 OR
ON-LINE: WWW.GIGSANDTOURS.COM

A METROPOLIS MUSIC, SJM CONCERTS AND DF CONCERTS PRESENTATION IN ASSOCIATION WITH HELTER SKELTER

PLUS GUESTS

NEW SINGLE 'GROW' OUT FEB 6TH
TAKEN FROM THE DEBUT ALBUM
'MOTHER' OUT NOW

WWW.KUBBMUSIC.CO.UK

boykillboy

A Metropolis Music presentation by arrangement with X-ray

NEW SINGLE 'BACK AGAIN'
RELEASED 13 / 02 / 06
DEBUT ALBUM OUT 22 / 05 / 06

FEBRUARY 2006							
FRI	17	STOKE SUGARMILL	01782 206 000	SUN	26	BEDFORD ESQUIRES	01234 340 120
SAT	18	NEWCASTLE ACADEMY BULLETPROOF CLUB NIGHT	0191 260 2020	MON	27	LONDON KINGS COLLEGE	020 7287 0932
SUN	19	GLASGOW KING TUTS	0870 169 0100	TUE	28	CARDIFF BARFLY	0870 907 0999
MON	20	ABERDEEN MOSHULU	0870 169 0100	MARCH 2006			
TUE	21	YORK FIBBERS	01904 651 250	WED	01	MANCHESTER ACADEMY 3	0161 832 1111
WED	22	LEICESTER CHARLOTTE	0116 255 3586	FRI	03	LIVERPOOL BARFLY	0870 907 0999
FRI	24	BIRMINGHAM BARFLY	0870 907 0999	SAT	04	BRISTOL LOUISIANA	SOLD OUT
SAT	25	ALDERSHOT WEST END CENTER	01252 330 040	SUN	05	NOTTINGHAM SOCIAL	0115 950 5078

ALL TICKETS AVAILABLE ON LINE: WWW.GIGSANDTOURS.COM

VISIT: WWW.BOYKILLBOYSINGLESCLUB.COM FOR FREE MUSIC WWW.BOYKILLBOY.COM

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Primary Talent International present

KANO

PLUS SPECIAL GUEST

FEBRUARY					
SAT	04	LONDON ASTORIA 0870 150 0044 / 020 7287 0932	TUE	14	LEICESTER UNIVERSITY 0115 912 9000
MARCH			THU	16	CAMBRIDGE JUNCTION 01223 511 511
WED	08	SHEFFIELD LEADMILL 0870 010 4555	FRI	17	VIBRAPHONIC FESTIVAL EXETER LEMON GROVE 01392 263 518
THU	09	EDINBURGH VENUE 0870 169 0100	SAT	18	BOURNEMOUTH OLD FIRESTATION 0870 040 6565
SAT	11	LIVERPOOL ACADEMY 0870 771 2000			
SUN	12	OXFORD ZODIAC 01865 420 042			

BUY ON-LINE: WWW.GIGSANDTOURS.COM

THE NEW SINGLE 'BROWN EYES' OUT MARCH — HOME HOME THE ALBUM OUT NOW. WWW.KA-NO.COM

liam frost

and the Slowdown family

plus special guests

24hr cc hotline 0871 2200 260. Buy on-line @ www.gigsandtours.com

A Metropolis Music & SJM Concerts presentation by arrangement with X-ray

'She Painted Pictures' E.P out February 6th. www.liamfrost.co.uk

TUESDAY 24th & 31st January
7th & 14th February
LONDON WATER RATS
020 7287 0932, 020 7734 8932

THURSDAY 26th January
2nd, 9th & 16th February
MANCHESTER NIGHT AND DAY
0161 832 1111

THE YOUNG KNIVES HERE COMES THE RUMOUR MILL TOUR

With support from Holloways* Polyteknik+

15 Feb Cambridge Club Goo at Soul Tree*
16 Feb Southampton University*
17 Feb London Fabric
18 Feb Oxford Zodiac*
19 Feb Tunbridge Wells Forum*
22 Feb Brighton Ocean Rooms*
23 Feb Sheffield Fuzz Club
24 Feb Manchester Bierkeller*
25 Feb Middlesborough Empire
27 Feb Northampton Soundhaus+
28 Feb Colchester Essex University*
01 Mar Newcastle Cluny
02 Mar Glasgow Barfly
03 Mar Liverpool Barfly
04 Mar Leeds Faversham
06 Mar Birmingham Barfly
07 Mar London Barfly
08 Mar York Barfly
09 Mar Preston 53 Degrees+
11 Mar Stoke Underground Club NME+
13 Mar Cardiff Barfly
14 Mar Nottingham The Social+

New single 'Here Comes The Rumour Mill'
Out 27 February on 2x7"/CD/Download
on Transgressive Records

www.theyoungknives.com
www.myspace.com/theyoungknives

Transgressive coda

SJM Concerts by arrangement with The Agency Group present

THE CRIBS

PLUS GUESTS Giant Drag (ALL DATES) JEFFREY & JACK LEWIS (ALL DATES EXCEPT LONDON) the automatic the long blondes (LONDON ONLY)

February 2006

Mon 13	BIRMINGHAM IRISH CENTRE	0121 605 7000	
	PLEASE NOTE CHANGE OF VENUE – ORIGINAL TICKETS STILL VALID		
Tue 14	EDINBURGH QUEENS HALL	0870 169 0100	
Wed 15	NEWCASTLE NORTHUMBRIA UNI		SOLD OUT
Fri 17	MANCHESTER ACADEMY 2		SOLD OUT
Sat 18	PORTSMOUTH WEDGEWOOD ROOMS		SOLD OUT
Sun 19	LONDON ASTORIA	0870 060 3777	
	EXTRA DATES ADDED DUE TO FRANKLY DISGUSTING DEMAND		
Tue 21	BRIGHTON CONCORDE 2	01273 673 311	
Wed 22	NORWICH WATERFRONT	01603 508 050	
Sat 25	LEEDS UNIVERSITY		SOLD OUT
	PLEASE NOTE CHANGE OF DATE – ORIGINAL TICKETS STILL VALID		
Sun 26	LIVERPOOL CARLING ACADEMY	0870 771 2000	

24hr cc hotline: 0871 2200 260 or buy online: gigsandtours.com
New single "You're Gonna Lose Us" / "The Wrong Way To Be" out now
The album "The New Fellas" out now (Wichita Recordings) www.thecribs.com

SJM Concerts by arrangement with 13 Artists present

Mystery Jets

MARCH — plus special guests fields

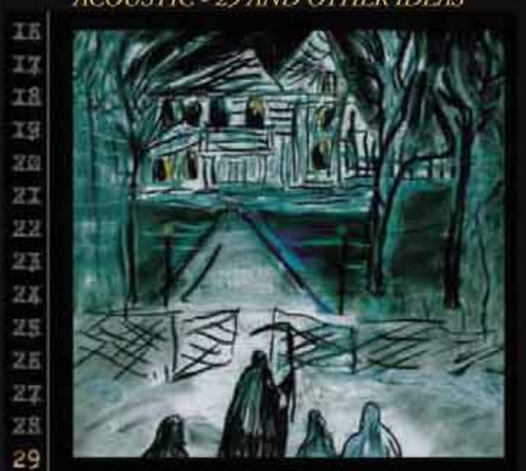
Sun 05	Manchester Jabez Clegg	0161 832 1111
Mon 06	Glasgow Garage dfc	0870 169 0100
Tue 07	Sheffield Leadmill	0870 010 4555
Thu 09	London Mean Fiddler	0870 060 3777
Fri 10	Nottingham Rescue Rooms	0115 958 8484
Sat 11	Leeds Cockpit	0113 245 5570

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.mysteryjets.com

SJM Concerts & Metropolis Music by arrangement with The Agency present

RYAN ADAMS

ACOUSTIC - 29 AND OTHER IDEAS



FEBRUARY

TUE	14	GATESHEAD SAGE	SOLD OUT
WED	15	GLASGOW CARLING ACADEMY PCL	SOLD OUT
FRI	17	NOTTINGHAM ROYAL CENTRE	0115 989 5555
SAT	18	LIVERPOOL PHILHARMONIC HALL	SOLD OUT
MON	20	MANCHESTER BRIDGEWATER HALL	SOLD OUT
TUE	21	BRISTOL COLSTON HALL	SOLD OUT
FRI	24	LONDON VICTORIA APOLLO	SOLD OUT

24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
www.ryan-adams.com

MEW

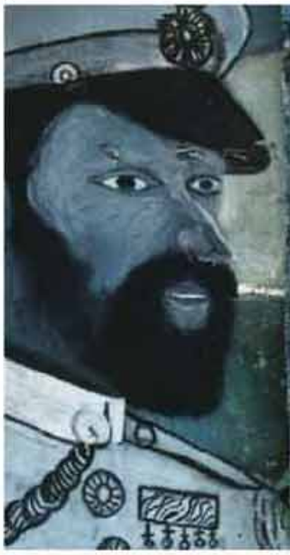
SJM Concerts present

PLUS GUESTS
ENVY & the Perishers (London only)

February 2006

04	CAMBRIDGE The Academy @ Anglia University	01223 511 511
05	COLCHESTER Arts Centre	01206 500 900
06	NORWICH Arts Centre	01603 660 352
08	BOURNEMOUTH Old Fire Station	0871 220 0260
09	LONDON Shepherds Bush Empire	0870 771 2000, 020 7403 3331, 020 7734 8932
10	MANCHESTER Academy 2	0161 832 1111
12	READING Fez Club	0871 220 0260
14	NOTTINGHAM Rescue Rooms	0115 958 8484
15	STOKE Sugarmill	01782 206 000

24hr cc hotline: 0871 2200 260 or
buy online: gigsandtours.com / seetickets.com
New Single Why Are You Looking Grave? out Feb 6th
The album Mew and the Glass Handed Kites out now
www.mewsite.com

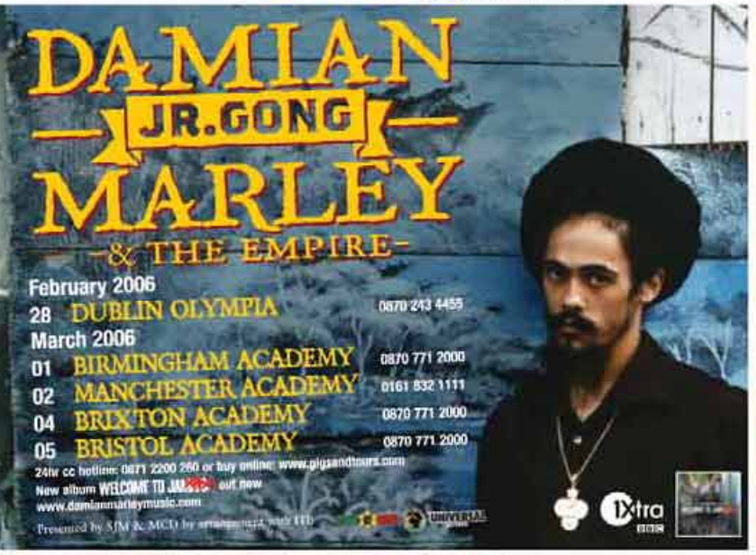


DAMIAN JR.GONG MARLEY
& THE EMPIRE

February 2006
28 DUBLIN OLYMPIA 0870 243 4455

March 2006
01 BIRMINGHAM ACADEMY 0870 771 2000
02 MANCHESTER ACADEMY 0161 832 1111
04 BRIXTON ACADEMY 0870 771 2000
05 BRISTOL ACADEMY 0870 771 2000

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New album WELCOME TO JAMROCK out now
www.damienmarleymusic.com
Presented by SJM & MCD by arrangement with ITB



SJM Concerts by arrangement with Coda present

ENVELOPES

PLUS GUESTS

FEBRUARY

08	YORK FIBBERS		0870 907 0999
09	BOURNEMOUTH CONSORTIUM	(CLUB NME)	0871 2200 260
10	CARDIFF BARFLY		0870 907 0999
11	BRISTOL LOUISIANA		0117 929 9008
12	BIRMINGHAM BARFLY		0870 907 0999
13	MANCHESTER BIERKELLER		0161 832 1111
15	LONDON BARFLY		0870 907 0999
16	PRESTON UNIVERSITY		0871 2200 260
17	WAKEFIELD CLUB ESCOBAR		01924 332 000
18	OLDHAM CASTLE	(CLUB NME)	0871 2200 260
20	SHEFFIELD PLUG	(CLUB NME)	0871 2200 260
21	HUDDERSFIELD TOKYO	(CLUB NME)	0871 2200 260
22	LEEDS FAVERSHAM	(CLUB NME)	0871 2200 260
23	MIDDLESBOROUGH EMPIRE	(CLUB NME)	01642 247 755
25	GLASGOW SCHOOL OF ART	(CLUB NME)	0871 2200 260
26	DURHAM FISH TANK		07966 174 932
27	NEWCASTLE DIGITAL	(CLUB NME)	0871 2200 260

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

Brand New single 'Free Jazz' out February 13th on Brille Records

SJM Concerts by arrangement with Helter Skelter present

THE FEELING

FEBRUARY			MARCH	
09	CAMBRIDGE THE ACADEMY	01223 511511	01 CARDIFF BARFLY	0870 907 0999
10	HARLOW THE SQUARE	01279 305 000	02 BRIGHTON FREEBUTT	01273 023 974
16	TAUNTON AURA	0871 220 0260	04 NORTHAMPTON SOUNDHAUS	01604 250 898
17	SWANSEA ESCAPE	01792 293074	05 LEEDS COCKPIT	0113 244 4800
22	BEDFORD ESQUIRES	01234 340 120	06 SHEFFIELD LEADMILL	0870 010 4555
23	YORK FIBBERS	0870 907 0999	07 LONDON 100 CLUB	020 7403 3331
24	RUGELEY THE RUGELEY ROSE	01785 226868	08 NOTTINGHAM SOCIAL	0115 958 8484
25	HERTFORD MARQUEE	01992 414 242	10 HUDDERSFIELD BAR 1 TWENTY	01484 537 007
27	LIVERPOOL BAR ACADEMY	0870 771 2000	11 GLASGOW KING TUTS	0870 169 0100
			12 BIRMINGHAM BAR ACADEMY	0870 771 2000
			27 MANCHESTER ROADHOUSE	0161 832 1111

24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
'Sewn - debut single out February 27th'

SJM Concerts & Metropolis Music by arrangement with 13 Artists present

NINE BLACK ALPS

plus guests

February 2006

Sun 12 Cardiff University 029 2078 1458
Mon 13 Hull University 01482 466 264
Wed 15 Newcastle Carling Academy 0870 771 2000
Thu 16 Glasgow ABC 0870 169 0100
Fri 17 Liverpool Carling Academy 0870 771 2000
Sun 19 Portsmouth Pyramids Centre 023 9282 4355
Mon 20 Nottingham Rock City 0115 941 2544
Tue 21 Cambridge Junction 01223 511 511
Fri 24 Hammersmith Palais 020 7734 8932
Sat 25 Manchester Academy 0161 832 1111

24hr cc hotline: 0871 2200 260 or buy online: gigsandtours.com
The album "Everything Is" out now
www.nineblackalps.net

SJM Concerts by arrangement with ITB presents

iFORWARD, RUSSIA!

Dance To The Radio Tour

Tues	14	Nottingham Social	0115 941 2544
Wed	15	Manchester Night & Day	0161 832 1111
Thu	16	Edinburgh Cabaret Voltaire	0870 060 0100
Fri	17	Glasgow King Tut's	0870 169 0100
Sat	18	Newcastle Cluny	0191 230 4474
Mon	20	Norwich Arts Centre	01603 660 352
Tues	21	London Astoria NME Brats	0871 220 0260
Wed	22	Southampton Joiners	023 80 632 601
Thu	23	Bristol Fleece	0117 92 99 008
Fri	24	Cardiff Barfly	0870 907 0999
Sat	25	Birmingham Barfly	0870 907 0999
March			
Wed	8	London 93 Feet East	08700 600 100
Thu	9	Derby Victoria Inn	01159 129 000
Fri	10	Leeds Cockpit	0113 245 5570

Dance To The Radio compilation out soon, featuring all above bands except *'s available at all stores

DANCETOTHERADIO

www.forwardrussia.com www.dancetotheradio.com

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65daysofstatic

with live visuals by
the media lounge
chris clark (warp)
the mirimar disaster

FEBRUARY			
24	LIVERPOOL ACADEMY 3		0151 256 5555
25	NOTTINGHAM RESCUE ROOMS		0115 958 8484
26	NEWCASTLE ACADEMY 2		0870 771 2000
27	GLASGOW ABC2		0870 4000 818
28	ABERDEEN MOSHULU		01224 642 662
MARCH			
01	STOKE SUGARMILL		01782 206 000
02	LEEDS COCKPIT		0113 245 5570
03	SHEFFIELD LEADMILL		0870 010 4555
04	MANCHESTER ACADEMY 3		0161 832 1111
05	BRISTOL BIERKELLER		0117 926 8514
06	BIRMINGHAM ACADEMY 2		0870 771 2000
07	LONDON ULU		020 7664 2000
08	NORWICH WATERFRONT		01603 508 050
09	OXFORD ZODIAC		01865 420 042
10	BRIGHTON CONCORDE 2		01273 673 311
11	BOURNEMOUTH OPERA HOUSE		0870 830 1414

24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com or www.seetickets.com

new single 'radio protector' released on limited edition hand numbered 7" vinyl 27/02/06 with first 1000 copies featuring one-of-one polaroid artwork

www.65daysofstatic.com www.monotremerecords.com

Atmosphere
with BROTHER ALI

february
thu 9th london scala 020 7403 3331, 020 7734 8932
fri 10th manchester roadhouse 0161 832 1111

24hr cc hotline: 08712200 260 or buy online: www.gigsandtours.com
An SJM Concerts & Metropolis Music presentation by arrangement with The Agency

SJM Concerts by arrangement with Helter Skelter present

NADA SURF

TUESDAY 28TH MARCH
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331, 0870 5344 4444, 020 7734 8932
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New album THE WEIGHT IS A GIFT out now www.nadasurf.com

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FRIDAY 10TH FEBRUARY • LONDON KOKO
CLAP YOUR HANDS SAY YEAH
OR DIG / BATTLE
SATURDAY 11TH FEBRUARY • LONDON KOKO
THE DEAD 60S
THE KOOKS / GOOD BOOKS
SUNDAY 12TH FEBRUARY • LONDON KOKO
THE PADDINGTONS
DOGS / 5 O'CLOCK HEROES
MONDAY 13TH FEBRUARY • LONDON HAMMERSMITH PALAIS
HARD-Fi
BOY KILL BOY / DUELS / DISTOPHIA
TUESDAY 14TH FEBRUARY • LONDON KOKO
THE ZUTONS
VINCENT VINCENT AND THE VILLIANS / FIELDS
WEDNESDAY 15TH FEBRUARY • LONDON ASTORIA
goldie lookin chain
INFADELS / THE RIFLES / THE MACCABEES
WEDNESDAY 15TH FEBRUARY • LONDON KOKO
IAN BROWN
SCRATCH PERVERTS / BIG ANN
THURSDAY 16TH FEBRUARY • LONDON BRIXTON ACADEMY
THE MAGIC NUMBERS
THE CONCRETES / SHOUT OUT LOUDS / MORNING RUNNER
THURSDAY 16TH FEBRUARY • LONDON ASTORIA
The Ordinary Boys
CAPTAIN
FRIDAY 17TH & SATURDAY 18TH FEBRUARY • LONDON HAMMERSMITH APOLLO
THE STROKES
SATURDAY 18TH FEBRUARY • LONDON ASTORIA
THE STATUS
THE MITCHELL BROTHERS / PROFESSOR GREEN / THE BEATS DJS
SUNDAY 19TH FEBRUARY • LONDON ASTORIA
THE CRIBS
THE AUTOMATIC / GIANT DRAG / LONG BLONDES
MONDAY 20TH FEBRUARY • LONDON KOKO
biffy clyro
NIGHTMARE OF YOU / THE LIKE
MONDAY 20TH FEBRUARY • LONDON ASTORIA
the bravery
STELLASTAR / THE OPEN / MORNING AFTER GIRLS
TUESDAY 21ST FEBRUARY • LONDON ASTORIA
ELBOW
THE DUKE SPIRIT / FORWARD RUSSIA / LARRIKIN LOVE
WEDNESDAY 22ND FEBRUARY • LONDON ASTORIA
EDITORS
RICHARD HAWLEY / BRAKES / HOWLING BELLS
FRIDAY 24TH FEBRUARY • LONDON HAMMERSMITH PALAIS
NINE BLACK ALPS
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FRIDAY 24TH FEBRUARY • LONDON VICTORIA APOLLO
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THUR 9 FEB NOW PRESENTS £7.50adv*
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SAT 11 FEB MAXIMUM POW PRESENTS £12adv*
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+BLACK MARIAH
FRI 24 FEB MEAN FIDDLER PRESENTS £12adv*
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WED 1 MAR NOW PRESENTS £10adv*
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SAT 4 MAR NOW PRESENTS £11adv*
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+ PELICAN
MON 6 MAR CLEAR CHANNEL PRESENTS 7PM £8adv*
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WED 8 MAR MEAN FIDDLER PRESENTS £9adv*
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WED 15 MAR SUPERIOR QUALITY MANAGEMENT PRESENTS 7PM £15adv*
the bluetones
SAT 18 MAR STRAIGHT PRESENTS £10adv*
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THUR 30 MAR STRAIGHT PRESENTS £7.50adv*
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SAT 1 APR MEAN FIDDLER PRESENTS £10adv*
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ELECTROWERKZ THURSDAY 23 MARCH
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Tuesday 28 GLASGOW KING TUTS 0870 169 0100
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The album - The Best Little Secrets Are Kept - Out Now.

www.louisxiv.net

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January 2006
31 Northampton Soundhaus 01604 250 898
February 2006
01 London Water Rats (Club Fandango) 0845 644 5326
02 Preston 53 Degrees 01772 893 808
03 Liverpool Barfly (Club Panic) 0870 907 0999
04 Newcastle Bulletproof
09 Cambridge APU 01223 511 511
10 London Club 333 (Riot Fever)
11 Hull Silhouettes 01482 267 755
12 Glasgow King Tuts 0870 169 0100
13 Manchester Night & Day 0161 832 1111
15 Leeds Josephs Well 0113 245 5570
16 Sheffield University 0114 222 8777
17 Wolverhampton Little Civic 01902 582 121
18 Stoke Underground 0871 2200 260
19 Cardiff Barfly 0870 907 0999
23 London Misshapes@Shello
24 Tunbridge Wells Forum 08712 777 101
25 Bedford Esquires 01234 348 128
27 Birmingham Bar Academy 0870 771 2000
28 Nottingham Social 0115 958 8484
March 2006
02 Leicester Charlotte 0116 2553 954
04 Peterborough Met Lounge 01733 571 616
11 London Vauxhall Tavern (Exotica)

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New single INDUSTRY out 20th Feb

SJM Concerts by arrangement with ITB present

THE CINEMATICS

ON TOUR

FEBRUARY			
TUE	7	GLASGOW KING TUTS	0870 169 0100
WED	8	LONDON BARFLY	0870 907 0999
THU	9	LEEDS FAVERSHAM	0870 060 0100
FRI	10	LIVERPOOL BARFLY (PANIC)	0870 907 0999
SAT	11	NEWCASTLE ACADEMY	NO ROYANCE
SUN	12	MANCHESTER NIGHT & DAY	0161 832 1111
MON	20	CARDIFF BARFLY	0870 907 0999
SAT	25	STOKE UNDERGROUND	0871 220 8260*
MON	27	SHEFFIELD PLUG	0871 220 8260*
TUE	28	HUDDERSFIELD TOKYO	0871 220 8260*
MARCH			
WED	1	MANCHESTER CLUB ACADEMY	0871 220 8260*
THU	2	MIDDLESBROUGH EMPIRE	0871 220 8260*
FRI	3	WAKEFIELD ESCOBAR	01924 332 000
SAT	4	OLDHAM CASTLE	0871 220 8260*
SUN	5	MANSFIELD TOWN MILL	0870 060 0100
MON	6	NEWCASTLE GLOBAL	0871 220 8260*
WED	8	LEEDS FAVERSHAM	0871 220 8260*
THU	9	NOTTINGHAM STEALTH	0871 220 8260*
FRI	10	EDINBURGH CABARET VOLTAIRE	0870 060 0100
SAT	11	GLASGOW SCHOOL OF ART	0871 220 8260*

*CLUB NME DATES

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plus guests
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Sat 18 Liverpool Academy 3 0870 771 2000
Wed 22 London Scala 020 7403 3331 / 020 7734 8932

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JANUARY
THU 19 LONDON CARGO SOLD OUT

FEBRUARY
FRI 17 OXFORD ZODIAC 01865 420 042
SAT 18 BEXHILL DE LA WARR PAVILION 01424 787 474
SUN 19 NOTTINGHAM RESCHE ROOMS 0115 958 8484
WED 22 MANCHESTER ACADEMY 2 0161 832 1111
THU 23 BIRMINGHAM CASTARD FACTORY 0121 224 7502
SAT 25 LONDON SHEPHERDS BUSH EMPIRE 020 7403 3331 / 020 7734 8932

APRIL
WED 19 BRIGHTON CORN EXCHANGE 01273 709 709
THU 20 BRISTOL CARLING ACADEMY 0870 771 2000
FRI 21 GATESHEAD THE SAGE 0191 443 4661
TUE 25 SHEFFIELD TUESDAY CLUB @ SHEFFIELD UNION 0114 222 8777

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Thu	2	Manchester Music Box (High Voltage)	0161 832 1111
Fri	3	Leeds Joseph's Well	0113 245 5570
Sat	4	Nottingham Social	0115 958 8484
Sun	5	Glasgow Barfly	0870 907 0999
Mon	6	Newcastle The Cluny	0191 230 4474
Tue	7	Birmingham Bar Academy	0870 771 2000

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Absentee new single 'Something To Bang' released 27th February on Memphis Industries. www.absenteemusic.co.uk

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agent blue

Plus Guests

January
27 Nottingham Cabaret 0115 941 3111
February
1 Northampton Soundhaus
2 Cardiff Barfly 0870 907 0999
3 Leicester Princess Charlotte 0115 912 9000
4 York Fibbers 0870 907 0999
6 London Water Rats 0870 400 0688
8 Leeds Cockpit 0113 244 3446
9 Oxford Zodiac 01865 420 042
11 Exeter Cavern Club 01392 425 309
12 Peterborough Met Lounge 01733 571 616

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A Live Nation presentation in association with The Agency Group

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FEBRUARY			
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2		Peterborough Met Lounge	01733 571616
3		Norwich Arts Centre	0870 400 0688
4		Hastings Crypt	01424 443075
5		Brighton Freebutt	01273 325440
7		Cardiff Clwb Ifor Bach (Over 14s Only)	029 2023 3199
8		Liverpool Academy 3	0870 4444 0777
9		Leicester Charlotte	0116 912 9000
11		Northampton Soundhaus	01604 604030
13		Wolverhampton Little Civic	01902 582121
14		Bristol Fleece	0870 400 0688
15		Sheffield Boardwalk	0870 145 1207
16		Leeds Cockpit	0113 244 3446
17		Carlisle Brickyard	08700 600 100
18		Manchester Academy 3	0870 400 0688
22		Nottingham Social	0115 958 8484
24		Dundee Reading Rooms	01382 220466
25		Inverness Raigmore Hotel	01463 221546
26		Aberdeen Tunnels	01224 642 602
27		Edinburgh Cabaret Voltaire	0870 060 0100
28		Glasgow ABC2	0870 169 0100
MARCH			
1		Newcastle Uni	0191 261 3606
2		Stockton Georgian Theatre	01642 860068
14		London Kings College	0870 400 0688

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26th Jan Newcastle Carling Academy
28th Jan Bristol Carling Academy

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Glasgow Carling Academy

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30th Jan Liverpool Carling Academy 2
2nd Feb Newcastle Carling Academy 2

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the open
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21st Mar
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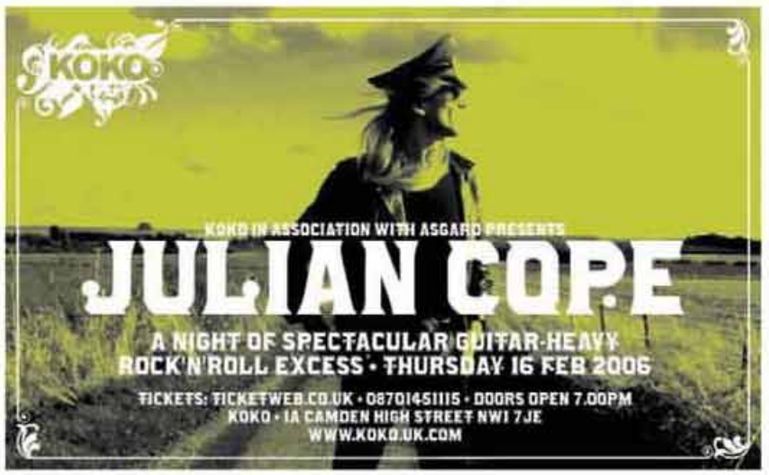
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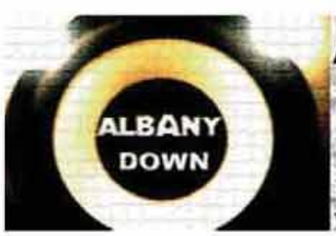

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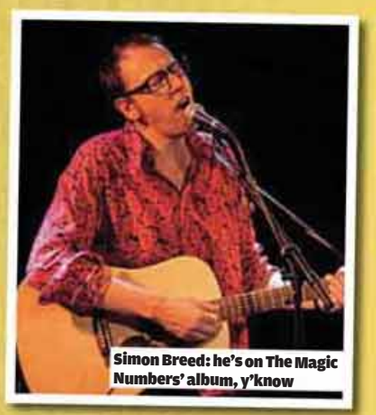
UNSIGNED BANDS SPECIAL

Shane: looking for love. Sorry, a guitarist

▶ '80s indie band Tie The Boy, for those of you who remember, were fronted by **Shane** singer Peter Connah. Although he was once signed to U2's Mother Records, Peter is making a comeback and he needs a guitarist. Shane have an "anthemic feel" and are influenced by Manic Street Preachers and Doves.
www.shaneonline.co.uk

▶ Psychedelic blues band **Albany Down** boldly state they are "a modern-day Zeppelin, but less drug influenced". Lead singer Keith already has a claim to fame in the fact that he used to baby-sit Tom Meighan from Kasabian. Now that's rock'n'roll.
www.albanydown.com



Simon Breed: he's on The Magic Numbers' album, y'know

▶ Having previously played with Placebo and The Magic Numbers, singer-songwriter **Simon Breed** describes himself as sounding like "Jeff Buckley with Tourette's". Have a listen to Placebo's last album for his nifty harmonica playing and The Magic Numbers' track 'Which Way To Happy' for an intro that was actually written by Simon himself.
www.simonbreed.com

▶ Scottish band **Kobai** are a no-nonsense, six-piece slab of acid-tinged electro rock. They've been described as "Nirvana on acid" because of their abrasive live sound. The band's new single was produced by Donal Hodgeson, who has previously worked with Sting and Primal Scream.
www.kobai.co.uk

▶ Jonny Rhythm, of the infamous Rhythm Factory, is manager to Clash-meets-Madness band **Cheenah**. The band claim to be "in search of the new sound" and their aim is to be "sarcastic-riff-raffery".
www.cheenah.com

▶ **The Romance** are described as "The Libertines in love". They're managed by the eccentrically named Jimmy Jukebox and are touring soon.
www.myspace.com/theromance

Bullet: used to include members of Towers Of London, the poor lambs

▶ **Bullet**'s former line up used to include members of Towers Of London and now they plan to inject a "short, sharp shock of rock'n'roll" into the music scene. Drummer Jamima cites early Clash and Jet as influences, although stylistically they purvey "a roots-y vibe on a commercial level".
www.myspace.com/bulletyeah

▶ In the current era of "music industry safe bettism" Martin Waddell says ***Your Thang TV*** will be a reality show with class. Send your demos to the show and you will have the opportunity to play to an audience of 8million. "It's not for prima donnas," Waddell warns.
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▶ **The Fountain** live music venue is host to an annual 'battle of the bands' event, which has been running for the best part of 10 years. Entry is free, all that they ask is that you are over 18 and unsigned and have 30 minutes of original music.
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Compiled by Kate O'Flaherty

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GUITARIST/BASSIST WITH IMAGE AND EXPERIENCE looking for band with management and cool image, influences Joy Division, Yeah Yeah Yeahs, Interpol, Bravery, Fugees. Tel No: 09058 170 016 Box Number: 719175

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LONDON BAND WITH ALBUM DEAL WANTS DRUMMER for tours/recording, you are from London, between 22 and 31yrs old, good image, experience and backing vocals, Bryan Adams, The Corals, Zutons, Crowded House, Ben Folds Five, Neil Young. Tel No: 09058 170 016 Box Number: 740837

LONDON BASED EXPERIENCED ROCK DRUMMER and powerful performer looking for special band to join. I'm into intense dynamic music with feeling. Tel No: 09058 170 016 Box Number: 950285

KOOKY ROCK AND ROLL BAND IN LONDON with tight pop songs and gigs booked, seeks dynamic and dedicated drummer, influences Banshees, Blondie, Bowie, Kate Bush. Tel No: 09058 170 016 Box Number: 119385

BRIT/YANK BAND SEEKS SECOND GUITARIST, finished album, proper management, experienced players only, 23-30yrs old, Beck, Pixies, The Simpsons. Tel No: 09058 170 016 Box Number: 951410

GUITARIST REQUIRED FOR SERIOUS BAND, think melodic, edgy, ambient, atmospheric, Depeche Mode, Killers, Cure, New Order, commitment, drive, image required. Tel No: 09058 170 016 Box Number: 410269

SERIOUS GUITARIST WITH OWN MATERIAL, SEEKS BAND THAT'S DRIVEN, no covers, time wasters or bullshit, influences Suede, Joy Division, Floyd, etc, Liverpool and surrounding areas. Tel No: 09058 170 016 Box Number: 529032

CREATIVE LEAD GUITARIST REQUIRED FOR ROCK BLUES BAND, main influences are the Doors, Pink Floyd, Rolling Stones, must have a mature attitude and be based somewhere in the North West. Tel No: 09058 170 016 Box Number: 912473

GUITARIST, INDIVIDUAL STYLE, ZINNER, GREENWOOD, FOR RHYTHM OBSESSED BAND, line-up, songs management already in place, also have own recording studio, come dance. Tel No: 09058 170 016 Box Number: 408019

LEAD GUITARIST WANTED FOR WEST LONDON based 3 piece, Doves, Manics, Elbow, Muse, U2, Who. Tel No: 09058 170 016 Box Number: 288855

GUITARIST AVAILABLE, into Radiohead, Stone Roses, White Stripes, Led Zeppelin, The Stones, The Smiths, The Killers, Nick Drake. London based. Tel No: 09058 170 016 Box Number: 243885

GUITARIST/WRITING PARTNER NEEDED for well-connected female singer/songwriter, must be London based, serious and passionate. Influences include Bob Dylan, Martha Wainwright, P J Harvey, Arcade Fire. Tel No: 09058 170 016 Box Number: 108060

Turn the page for more adverts and instructions

NME FREE ADS

FORM A BAND

LONDON BASED BAND, SIGNED, major management and agency, seek ambitious, early 20s bass player, backing vocals a must, influences Oasis, Jeff Buckley, Pink Floyd, Coldplay. **Tel No: 09058 170 016 Box Number: 614283**

BASSIST WANTED FOR LONDON BASED BAND, GREAT NAME AND TUNES, gigging, think Razorlight, Killers, Clash, Blondie, commitment essential. **Tel No: 09058 170 016 Box Number: 988720**

BASSIST WANTED FOR ALTERNATIVE ROCK OUTFIT, CURRENTLY SEEKING A STRONG-PLAYING BASSIST, TO COMPLETE HER LINE-UP, ready to continue promoting, original material. **Tel No: 09058 170 016 Box Number: 900877**

BASSIST WANTED FOR ALTERNATIVE ROCK BAND, BASED IN NORTH EAST, great industry contacts, debut EP on line-out, commitment essential. **Tel No: 09058 170 016 Box Number: 601287**

COOL, TALENTED BASSIST WANTED, FOR ORIGINAL, BLUES ROCK OUTFIT, IN LIVERPOOL, influences include Zeppelin, Hendrix, Black Rose and The Stones etc. **Tel No: 09058 170 016 Box Number: 953846**

ESTABLISHED BAND, ON THE LONDON CIRCUIT, GOOD GIGS, IN TOP VENUES BOOKED, professional EP, website and merchandising. Looking for dynamic bass player 20-28, indie rock. **Tel No: 09058 170 016 Box Number: 717581**

SLEAZY BASS FOR BAND WITH MANAGEMENT, influences The Prodigy, LCD Sound System, The Police, Pixies. **Tel No: 09058 170 016 Box Number: 816047**

Singers

SINGER WANTED FOR SHEFFIELD BASED BAND, Verve, Primal Scream, Doves, Boxer Rebellion, Longview. **Tel No: 09058 170 016 Box Number: 469520**

MALE SINGER WANTED BY ROCK BAND IN YORKSHIRE AND NOTTINGHAM, must have passion and dedication, image, influences Butch Walker, U2, Goo Goo Dolls. **Tel No: 09058 170 016 Box Number: 802620**

U2 TRIBUTE SEEKS BONO FOR GIGS, good voice important, North of England area. **Tel No: 09058 170 016 Box Number: 915051**

VOCALIST FRONT MAN SEEKS GOOD MANCHESTER BASED INDIE ROCK 'N' ROLL BAND, influences the Doors, Beatles, Nirvana, Clash, Led Zeppelin, Smith, Oasis, Stone Roses, have got loads of experience in gigging, recording, writing, and I just want to get back into music. **Tel No: 09058 170 016 Box Number: 936550**

HIGHLY INDIVIDUAL AND IMAGINATIVE VOCALIST SOUGHT BY AMBITIOUS, YOUNG, INDIE EXPERIMENTAL MUSICIAN, with several years experience, looking to form a London band that challenges people and sets itself apart from the rest. Contact Tom. **Tel No: 09058 170 016 Box Number: 983200**

SINGER WANTED SOUTH YORKSHIRE BASED BAND WITH MANAGEMENT, Doves, Geoff Buckley, My Bloody Valentine, Verve, Unkle, Spiritualized. **Tel No: 09058 170 016 Box Number: 573677**

FEMALE FREDDY MERCURY WANTED FOR LONDON BASED BAND, GREAT TUNES AND NAME, gigs no problem, must have big voice and good style, think Blondie, T Rex, Killers, Jane's Addiction, Razorlight. **Tel No: 09058 170 016 Box Number: 465965**

SINGER WANTED TO JOIN SINGER, SONGWRITER AND FORM ACOUSTIC DUO, influences Bright Eyes, Elliott Smith, London based. **Tel No: 09058 170 016 Box Number: 630913**

EXPERIENCED FEMALE SINGER SEEKS ANOTHER FEMALE SINGER, TO PERFORM A DUO, Middle of the Road, Fleetwood Mac, experience essential, time wasters stay in bed! **Tel No: 09058 170 016 Box Number: 891792**

NOTTINGHAM BASED ROCK BAND, REQUIRE LEAD SINGER, AGED 25-40, influences include Placebo, Sonic Youth, Deftones, Interpol, Fugazi. **Tel No: 09058 170 016 Box Number: 839298**

MALE VOCALIST 21, LOOKING FOR BAND IN THE NORTH WEST LONDON AREA, dedicated and committed, influences Strokes, Kings of Leon, Oasis and Arcade Fire. **Tel No: 09058 170 016 Box Number: 432389**

Songwriters

LOOKING FOR A SONGWRITING PARTNER, influences The Smiths, The Libertines, Bob Dylan, must be willing to create a band and be based in Yorkshire area. **Tel No: 09058 170 016 Box Number: 504663**

PRODUCER/SONGWRITER SEEKS SINGER/LYRICIST, style/attitude important, no flakes/junkies, Camden based, likes Gun Club, Spaceman, 3 Stooges, Modern Lovers. **Tel No: 09058 170 016 Box Number: 149530**

Bands

BAND NEEDED, PROFESSIONAL ROCK SINGER, looking for professional guitarist, bassist and drummer, around the Reading/Berkshire area, especially looking for the ability to write incredible classic rock and solos, all originals. **Tel No: 09058 170 016 Box Number: 155974**

BAND MAKES DEBUT ALBUM, even though the sound of it is quite atrocious. **Tel No: 09058 170 016 Box Number: 357617**

EDINBURGH BAND SEEKS DRUMMER AND BASS PLAYER, influences Artic Monkeys, The Libertines and The Strokes. **Tel No: 09058 170 016 Box Number: 439284**

LONDON ACOUSTIC INDIE BAND, LOOKING FOR DRUMMER AND PIANIST, pianists who can throw in Rhodes and Hammond, drummers with strong dynamics and creativity, influences Led Zeppelin and Elbow. **Tel No: 09058 170 016 Box Number: 593879**

BASSIST AND DRUMMER WANTED FOR WEST LONDON BASED COVERS BAND, popular indie rock classics and future classics, anything from The Kinks to the Killers. **Tel No: 09058 170 016 Box Number: 535968**

BASSIST, DRUMMER, KEYBOARDIST AND SAX PLAYER WANTED FOR GUITAR BAND, MANAGEMENT IN PLACE, with industry interest, influences Pixies, XTC, Tom Vek, Talking Heads and James Chance. **Tel No: 09058 170 016 Box Number: 712164**

LOOKING FOR A GUITAR PLAYER, BASSIST AND DRUMMER, TO FORM, A NEW BAND IN SOUTH EAST LONDON, someone who likes Public Image Limited, The Libertines etc or at least the ideas behind those sort o bands, guys or girls 18-21, passion and ambition is more important than technique. **Tel No: 09058 170 016 Box Number: 828361**

WEST LONDON GUITARIST SEEKS bassist, drummer, guitarist and lead larynx, if you like Alexis On Fire I want you! **Tel No: 09058 170 016 Box Number: 484280**

LONDON BASED 3 PIECE LOOKING FOR GUITARIST AND BASSIST to complete line up, influences are Green Day, Good Charlottes and Blink 182. **Tel No: 09058 170 016 Box Number: 506935**

GUITARIST, BASSIST AND DRUMS WANTED FOR 3 SEPARATE BANDS, based in Preston, influences Oasis, Hard Fi, U2, Blink 182, Green Day, The Strokes, The Killers. **Tel No: 09058 170 016 Box Number: 726661**

Keyboardists

SYNTHS/KEYS PLAYER WANTED FOR SIX DATE TOUR, starting February 20th, gear provided, indie/synth/pop. **Tel No: 09058 170 016 Box Number: 649250**

ESTABLISHED SKA BAND SEEK KEYBOARD PLAYER for live gigs and possible recording opportunities, knowledge of authentic ska and reggae essential, London based. **Tel No: 09058 170 016 Box Number: 725001**

Misc

BANDS AND MUSICIANS WANTED TO PLAY AT NEW MONTHLY EVENT, FOR THE FASHION INDUSTRY, held in Central London, any style music except metal. **Tel No: 09058 170 016 Box Number: 613200**

LONDON BASED, PROFESSIONAL, EXPERIENCED MUSICIAN, ACCOMPLISHED IN ELECTRIC VIOLIN, ACOUSTIC VIOLIN, FLUTE AND VOICE, excellent sight reading and listening skills, all styles, looking for live performance work and recording. **Tel No: 09058 170 016 Box Number: 427963**

BLEEPS AND BEATS WANTED, TO ADD TO LONDON BAND, think Brian Eno in Roxy Music, make good sounds with us, great tunes. **Tel No: 09058 170 016 Box Number: 791186**

FUNK ROCK BAND SEEKS NEW MANAGEMENT, FOR BIG GIGS AND BETTER RECORD DEAL, West Sussex based. Are you up for it? **Tel No: 09058 170 016 Box Number: 728756**

WANT TO MAKE IT IN THE MUSIC BUSINESS? Need some help from music industry experts? Then call. **Tel No: 09058 170 016 Box Number: 199510**

PHYSIC, MEDIUM AND SINGER, would like a contact for Bob Geldof, Paul McCartney, Yoko Ono and Janet Jackson, looking for an agent. **Tel No: 09058 170 016 Box Number: 244202**

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SHY redhead, into indie music, new and old, seeks friends, North Wales. Tel No: 09052 300 306 Box Number: 975353

INDIE male, 23, seeks new gig mates, West Midlands area, interests The Smiths, Bloc Party. Tel No: 09052 300 306 Box Number: 528336

BLONDE tall, indie girl, 22, WLTM girls and guys into indie music and going out in Edinburgh. Tel No: 09052 300 306 Box Number: 603620

STRAIGHT female, late 20's, just moved to Central London, looking to meet friends to go to gigs and pubs. Tel No: 09052 300 306 Box Number: 859353

UPTIGHT, indie male 19, seeks weird and wonderful gig mates, around Newcastle and beyond, likes Radiohead and Coldplay. Tel No: 09052 300 306 Box Number: 898375

FEMALE, looking for new friends, enjoys gigs, pubs and having a good time, North London area. Tel No: 09052 300 306 Box Number: 297805

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FIVE hot indie princesses, likes going to gigs and having fun, WLTM some handsome princes. Tel No: 09052 300 306 Box Number: 304356

AVERAGE-LOOKING girl, with a GSOH and a good sense of style, loves going to pubs, bars and socialising with mates, but most of all going to gigs. Tel No: 09052 300 306 Box Number: 754326

Friendship

SLENDER, easygoing female, with long blonde hair, 5ft 5ins, up for a laugh, enjoys listening to music and watching live bands. Tel No: 09052 300 306 Box Number: 727965

BROWN-EYED female, with longish hair, quite tall, funny personality, sometimes shy, likes rock and gothic music. Tel No: 09052 300 306 Box Number: 177300

EASYGOING female, 21yrs, student, WLTM males and females, for socialising, shopping, cinema etc. Tel No: 09052 300 306 Box Number: 737368

GOOD looking female, long hair, slightly shy, with SOH, likes going to gigs, reading magazines and art. Tel No: 09052 300 306 Box Number: 341184

LOOKING for new friends, to go to concerts, enjoys shopping going to cinema, pubs and clubs. Tel No: 09052 300 306 Box Number: 404391

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MICHELLE 25, with dark hair and blue eyes, South Wales, get back to me if you dare! Tel No: 09052 300 306 Box Number: 565358

Girl of the week

INDIE girl, likes music, pubs, looking for someone to go to gigs and have a laugh together, East London area. Tel No: 09052 300 306 Box Number: 620480

RED-HEAD, single mum, 5ft 2ins, curvy, attractive, likes a laugh, looking for friendship and laughter, Essex. Tel No: 09052 300 306 Box Number: 157446

WEST-LIFE fan, not bad looking, shy, into walks, bowling, weekends away, meals in/out, seeks male for friendship. Tel No: 09052 300 306 Box Number: 199887

CUDDLY female, seeks an indie male, for gigs, festivals, cinema etc, Chester area. Tel No: 09052 300 306 Box Number: 132862

COMICAL female, with a good personality, likes going shopping, smoking, drinking, clubbing, swimming, cycling, Clublands and R'n'B. Tel No: 09052 300 306 Box Number: 348146

COMICAL, slender, attractive female, with a GSOH, sometimes shy, enjoys shopping for designer clothes and night life. Tel No: 09052 300 306 Box Number: 910936

KENT male, looking to meet females, enjoys socialising, eating in/out, clubbing, pubs and country walks. Tel No: 09052 300 306 Box Number: 332024

CRAZY about gigs. Somewhat shy brunette, with greyish/blue eyes, enjoys cinema, listening to Radiohead, Pixies, Stone Roses, Killers and more. Tel No: 09052 300 306 Box Number: 225434

JEFF from Durham, we met in Newcastle, you like Campag Velocet and Prodigy, would be good to see you again. Tel No: 09052 300 306 Box Number: 224998

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SEXY, 18yr old blonde, from Scotland, into Sonic Youth, looking for a guy, for friendship or more, looking like Billy Corgan would help. Tel No: 09052 300 306 Box Number: 121206

JILL, likes walking in the park, along the beach, meals in and watching DVDs with somebody to cuddle up to. Tel No: 09052 300 306 Box Number: 786652

25YRS, single, white female, seeking my own Robbie Williams, Christian Slater, Luke Skywalker, for nights in listening to The Smiths. Tel No: 09052 300 306 Box Number: 654090

JEN, bubbly girl, from Falkirk, easygoing, bubbly, great SOH, with a big heart, likes most things in life, hoping to meet someone special. Tel No: 09052 300 306 Box Number: 656035

ENTHUSIASTIC, bubbly and full of energy female, slim build, 5ft 8ins, with blondish hair and greeny eyes, likes theatre, going to cinema and reflexology. Tel No: 09052 300 306 Box Number: 392751

OUTGOING, blue-eyed blonde 27, into music, wine, gigs, fun and more wine, WLTM similar, own corkscrew a bonus! Tel No: 09052 300 306 Box Number: 441524

SARAH, 4ft 7ins, size 12, medium build, large bust, dark hair, N/S, fun, outgoing, great SOH, WLTM a tall black male, over 36. Tel No: 09052 300 306 Box Number: 337992

QUITE tall, 5ft 6ins, with long dark hair and green eyes, palish skin, quite outgoing and intelligent, GSOH, likes dancing, outdoor sports. Tel No: 09052 300 306 Box Number: 452320

LAIDBACK, attractive, petite, black rock chick 22, recently joys of indie lifestyle, seeking cool, fun guys, to initiate me, Surrey. Tel No: 09052 300 306 Box Number: 756145

EVE, with long brown hair and brown eyes, overweight, hoping to meet someone, nationality, size and looks are unimportant. Tel No: 09052 300 306 Box Number: 965016

Girls seeking girls

BEAUTIFUL, sensual, bisexual babe, into house music, seeks a gorgeous female, for fun times. Tel No: 09052 300 306 Box Number: 854529

JANE, 5ft 8ins, medium build, blue eyes, brown hair, bubbly personality. Get back to me! London. Tel No: 09052 300 306 Box Number: 331164

FEMALE 18, enjoys cinema, music, going out for drinks and laughs, WLTM a similar female, 18-25, Birmingham. Tel No: 09052 300 306 Box Number: 763000

BUBBLY, outgoing 25yr old female, likes going out, clubbing, music, looking for a similar female who is honest and caring, Essex area. Tel No: 09052 300 306 Box Number: 969754

CUTE 18yr old bi-female, 5ft tall. WLTM a very good looking bi-female, similar age, for friendship and possibly more, Sussex area. Tel No: 09052 300 306 Box Number: 872331

Boys seeking girls

FOR FUN ON THE PHONE, call the instant message exchange, where you can talk and date up to 60 girls and guys who are on the phone at the same time as you. TEL: 09052 300 309.

PREFER TO TXT? Always on the move? No problem. Text potential dates in your area by sending GIG to 69919 now.

IAN, nice guy, ex tribute band singer, looking for a very nice lady, to go to the current Morrisey tour in May. Tel No: 09052 300 306 Box Number: 565161

LOVER of music film, comedy etc, tall, gentle 25, Outer London area, looking for a lovely girl, for infinite possibilities. Tel No: 09052 300 306 Box Number: 150506

AVERAGE-LOOKING, nice guy, from Southampton, loves alternative music, art, dance, seeking a female, for gigs, chats and more. Tel No: 09052 300 306 Box Number: 664771

SUPER cool, black dude 19, student, into all sorts of music, Leicester. Tel No: 09052 300 306 Box Number: 375363

AGE, looks and size are unimportant, 5ft 8ins, with blue eyes and fair hair, half Irish, looking for a girl, to go to concerts with, Leeds. Tel No: 09052 300 306 Box Number: 368632

Boy of the week

TYPICAL indie guy, tall, with short black hair, outgoing, laidback and funny, enjoys going to indie clubs around London. Tel No: 09052 300 306 Box Number: 378720

SHY male, with average looks, 5ft 8ins, loves gigs, music, films, looking for someone to go to gigs with, Leeds. Tel No: 09052 300 306 Box Number: 837155

ANY girls in the Leeds area who want to go to gigs or meet up and see a movie? Tel No: 09052 300 306 Box Number: 783671

WHITE, single chap, very smiley and easygoing, desperately needs to get out clubbing and gigging, enjoys pubs and other socialising. Tel No: 09052 300 306 Box Number: 713776

SLIM-MEDIUM build male, in the air force, GSOH, looking for nights in/out, with a like-minded lady. Tel No: 09052 300 306 Box Number: 294297

BRIGHT-EYED, fit, fun-loving male, enjoys clubs, gigs, partying and eating, seeking fun. Tel No: 09052 300 306 Box Number: 173460

LIBRARIAN, shy, into indie punk, seeks intelligent girl for friendship, possible more. Tel No: 09052 300 306 Box Number: 502170

INTO all kinds of music, male, brown eyes, likes going to gigs, WLTM a like-minded girl from the London area. Tel No: 09052 300 306 Box Number: 869130

KEYBOARD player, 5ft 8ins, slim-mish build, seeks similar, melodic rock chic, for everything, age unimportant, Basildon, Essex. Tel No: 09052 300 306 Box Number: 276747

GALLERY-GOER, 6ft 2ins, with brown hair and blue eyes, into going to gigs, walking round London and having a laugh. Tel No: 09052 300 306 Box Number: 687435

THOUGHTFUL, creative Asian guy 24, tall, dark and handsome, likes gigs and theatre, London. Tel No: 09052 300 306 Box Number: 394048

PHILOSOPHICAL, creative, thoughtful, reasonably attractive male, enjoys playing the guitar, gigs, cinema, reading and coffee shops. Tel No: 09052 300 306 Box Number: 834393

LAIDBACK, slim, attractive, likes cinema, gigs and pubs, WLTM a relaxed indie girl, with a GSOH, for fun times, London. Tel No: 09052 300 306 Box Number: 937506

HUNK, indie lad, from Central Scotland, seeking an attractive, intelligent girl, for fun times and possibly more. Tel No: 09052 300 306 Box Number: 856245

LEEDS lad, good looking, WLTM a girl, to go out to pubs and gigs, maybe more. Tel No: 09052 300 306 Box Number: 924776

24YR old indie guy, with blond hair and blue eyes, up for a laugh, into going to gigs, rock, ska and indie music, East London. Tel No: 09052 300 306 Box Number: 234799

CHARISMATIC male, dark hair, blue eyes, 21, sensitive, loving individual, looking for female, for fun times and stimulation. Tel No: 09052 300 306 Box Number: 479357

REASONABLY attractive indie/electro guy, WLTM an indie/electro girl, for indie/electro gigs and kissing, Cambridge/London. Tel No: 09052 300 306 Box Number: 864752

BRIGHT indie guy, very likeable, seeks smart, cool female, young or old, to rescue me from mediocrity. South Midlands. Tel No: 09052 300 306 Box Number: 696937

FUNNY, smart, medium-stocky build male, with dark red hair, happy-go-lucky personality, enjoys going out having a laugh and gigs. Tel No: 09052 300 306 Box Number: 366316

Boys seeking boys

GLASGOW male, 5ft 8ins, with blue eyes and a slender build, enjoys going out with mates. Tel No: 09052 300 306 Box Number: 951776

NOTTINGHAM guy 22, with a GSOH, likes gigs, WLTM a fun guy, for fun and possibly more. Tel No: 09052 300 306 Box Number: 891028

ACTOR, fun-loving, tall, dark, handsome, looking for friendship, possibly more for gigging and going out. Tel No: 09052 300 306 Box Number: 520703

INDIE boy Gaz, good looking, bi, enjoys good nights out, crazy dancing, contact me if you love to party. Tel No: 09052 300 306 Box Number: 995038

MALE, looking for a guy, who likes music, going to pubs, going to gigs and festivals. Tel No: 09052 300 306 Box Number: 698848

GOOD looking guy, from Cardiff, masculine, seeks a stocky, masculine guy, into music, for gigs and more. Tel No: 09052 300 306 Box Number: 869654

STRAIGHT-ACTING bloke, slim, 6ft 1ins, in Hull, York area, loves Glastonbury gigs, theatre, films, squash and swimming. Tel No: 09052 300 306 Box Number: 780189

No-one here catch your eye? Try the NME browse line where you listen to many more messages including those that have not even printed yet, just call

09052 302 169

How to use the service

To place a FREE advert

Simply call the 08000 630 006 and leave your 20 word message to appear in print followed by a longer message for people to listen on-line. If you want to receive FREE text alerts every time you receive a reply remember to leave your mobile number.

To reply to an advert

Call 09052 300 306 and enter the 6 digit number of the advertiser you are interested in, then leave them a message! You can also hear other members or swap instant messages online!

To retrieve messages

To pick up messages callers have left for you call 09052 300 305 now! You'll need your membership number and PIN handy.

Think safe!

- When seeing someone for the first time take along a friend of yours or make sure a friend knows where you're going.
- Meet in a public place like a gig venue or pub. Never meet at your house.
- On your first meeting, make your own way there and back. It's risky to accept a lift from a total stranger.
- Don't invite people back home or give them your address until you're sure about them.
- Trust your instincts. If something feels a bit wrong or weird, end things and don't see them again.

Calls to 09052 cost £1/min at all times, Dating Text alerts are FREE. SMS to 69119 cost 75P/per MSG. Calls may cost more if you are not calling from a BT landline. You must be over 18 to use this service. Service provided by Eckoh, HP3 9HN. To unsubscribe from a text messaging service, send the word "stop" to the relevant short code e.g. 69119. w/c 230106

Got tickets for THE PADDINGTONS and no-one to go with? Try placing an advert in gigmates!

24hr Helpline
08710 433104
Calls cost 10p/min

CUDDLY, larger female, looking for friendship/romance with music lovers and lovers of the paranormal. Tel No: 09052 300 306 Box Number: 224252

PHILOSOPHICAL, creative, shy, funny, average-medium build blonde, enjoys pubs, yoga, reading, gigs and drawing. Tel No: 09052 300 306 Box Number: 488512

HELLO. I'm a female, I enjoy different types of music and I am looking to meet someone. Tel No: 09052 300 306 Box Number: 594781

NICE and young-looking lady, wants a similar bloke, for gigs, pubs, festivals, London/Brighton. Tel No: 09052 300 306 Box Number: 524430

GUIDELINES and DISCLAIMER: We reserve the right to refuse or edit any personal advert for any reason. We assume no liability for the content of, or any replies to, any personal advert. You must not leave any messages or recordings of an offensive, obscene, defamatory, misleading or threatening nature. You agree to indemnify and hold us harmless from all costs, expenses (including reasonable legal fees), liabilities and damages you may incur as a result of the content of any personal advert you place or any reply you make to any personal advert. Adverts are updated on a regular basis and may be used in other IPC titles. Please ensure you have the latest copy of the Newspaper. This service only works with a tone phone.

NME GIG GUIDE

PICK OF THE WEEK

ShockWaves NME Awards Tour 2006

Forget anything else; this will be the best gig you've been to since last year's. Just look at the line-up and join us in getting very excited. **Where: Belfast** Ulster Hall (Wed), **Glasgow** Carling Academy (Fri), **Edinburgh** Corn Exchange (Sat), **Newcastle** Carling Academy (Sun), **Nottingham** Rock City (Tue)

CLUB NME PRESENTS

Infadels

Specialising in a frantic line of punk-funk-acid-disco, these unhinged east Londoners jump up and down a lot, hold sticks with smiley faces on, and won't stop until there's sweat dripping off the walls. **Where: Manchester** University (Mon), **Huddersfield** Tokyo (Tue)

SUPPORT BAND WE LOVE

White Rose Movement

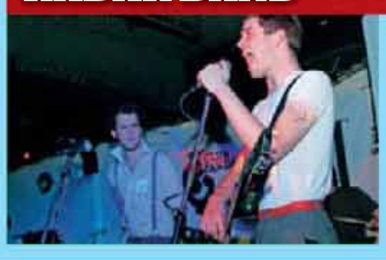
These Londoners will warm up for The Rakes with the sound of Depeche Mode slipping a hand down The Rapture's trousers. **Where: Exeter** University (Fri), **Portsmouth** Pyramid Centre (Sat), **Cambridge** Junction (Sun), **Norwich** Waterfront (Mon), **Bristol** Anson Rooms (Tue)

EVERYONE'S TALKING ABOUT

The Long Blondes

Without doubt *the* most exciting unsigned band in the country at the moment, these New Yorkshire lovelies are smart, sassy, and teasingly seductive. Ladytron are on the decks afterwards to add to the indie-girl cool. **Where: Liverpool** Korova (Sat)

RADAR BAND



The Rumble Strips

Trumpets and saxophones will no doubt be jousting onstage as The Rumble Strips carnival rolls into town, resurrecting the ska-pop of Dexys Midnight Runners, so get yourselves down and party like it's 1982. **Where: Cambridge** Soul Tree (Wed), **Manchester** Bierkeller (Fri), **London** Mean Fiddler (Sat)

WEDNESDAY

January 25

BELFAST
ShockWaves NME Awards Tour 2006 presents... Maximo Park/Arctic Monkeys/We Are Scientists/Mystery Jets Ulster Hall 028 9032 3900

BIRMINGHAM
Anathema Carling Academy 0121 262 3000
The Far Cries Moseley, Jug Of Ale 0121 449 1082
The Kooks/The Automatic Carling Bar Academy 0121 262 3000
Regina Spektor Glee Club 0870 241 5093

BRIGHTON
Blood Red Shoes/Tera:Tora Freebutt 01273 603974
Test Icicles Ocean Rooms 01273 699069

BRISTOL
Alex Taylor Band/The Master Changes/Dave Sanders Fleece 0117 945 0996

CAMBRIDGE
Ego Portland Arms 01223 357268
The Rumble Strips The Soul Tree 01223 477900

GLASGOW
Bleeding Through/Hondo MacLean/Bring Me The Horizon King Tut's Wah Wah Hut 0141 221 5279
Fall Out Boy Barrowlands 0141 552 4601
I'll Be The Hyena/Aftermath/Codeen Vale 0141 332 4928
The Sunshine Underground/The Little Kicks/Keith Barfly 0870 907 0999

LEEDS
Babyshambles Cockpit 0113 244 3446
Bullet For My Valentine/Hawthorne Heights/Still Remains/Aiden University 0113 244 4600
Club NME Presents... Vincent Vincent And The Villains/The Holloways Faversham 0113 245 8817
Future Sons Of Rome/4 Letter Holiday/In Audium New Roscoe 0113 246 0778
Jackson Palmer/Kid ID/Box Of Lights Vine 0113 203 1821
Juma/It Takes Bridges/Unexploded Shells/Joel Evans Carpe Diem 0113 243 6264
Pickled Dick/Grown At Home/Zero Point Six Fenton 0113 245 3908
This Days Fury/Revenance Joseph's Well 0113 203 1861

LEICESTER
Lapsus Linguae/They Don't Sleep/TEAM Attik 0116 222 3800
Your Vegas/Newsome Turn Charlotte 0116 255 3956

LIVERPOOL
Blindside/Exit Ten/Fickle Public Barfly @ Masque 0151 707 6171
The Starting Line/MXPX/The Matches/I Am The Avalanche Carling Academy 0870 771 2000

We Are Scientists, Ulster Hall, Belfast

LONDON
Astariel Bethnal Green Pleasure Unit E2 020 7729 0167
The Crimea Oxford Street 100 Club W1 020 7636 0933
Dar Williams/Lynn Miles/Alana Levandowski/Bex Marshall Charing Cross Road Borderline WC2 020 7734 5547
The Deltas/The Trailer Boatride/Victor Buggerguts Kentish Town Bull & Gate NW5 020 7485 5358
Duels/The Harrisons/Dirty Little Faces King's Cross Water Rats WC1 020 7336 7326
Filthy Love/Kickstart Liaison/Godsized/Vamps N Gypsies Kingston Peel 020 8546 3516
Flylow/Darwin Theory/One Inch Men Highbury Corner Upstairs At The Garage N5 020 7607 1818
The Fondas/Two For A Fiver/Death For A Day/Mono Nowhere Angel Lark In The Park N1 020 7278 5781
Franc/Megson/Alexander 12 Bar Club WC2 020 7916 6989
Fruit Fly/Metro Riots/The Horrors/The Daze Aldgate East 93 Feet East E1 020 7247 6095
John Cale Highbury Corner Garage N5 020 7607 1818
Killer Angels Notting Hill Arts Club W11 020 7460 4459
Love Bites Islington Carling Bar Academy N1 0870 166 3663
Luke Haines Carling Academy Islington N1 0870 771 2000
Lyrics Born/Mike Relm/One Self Camden Jazz Café NW1 020 7916 6060
Omerta/Late Night Venture/The Michelles The Luminaire NW6 020 7372 7123
The Poppies/Jakokoyak/Alun Tan Lan Camden Barfly NW1 0870 907 0999
Quack Quack Brixton Windmill SW2 020 8671 0700
Richard Ashcroft Camden Electric Ballroom NW1 020 7485 9006
The Rise/The State/Jacek Kulesza Trio Betsy Trotwood 020 7336 7326
Robyn Hitchcock & The MInus Three/The Eighteenth Day Of May King's Cross Scala N1 020 7833 2022
Rotten Sound/Sayyadina Camden Underworld NW1 020 7482 1932
Scanners/Doppler/Citizens Of The World/Paris Motel Piccadilly Circus Comedy SW1 020 7839 7261
Shitdisco/The Fades/Attack Switch Attack/Luther Blisset Aldgate East Rhythm Factory E1 020 7247 9386
Striplight/Sexmachina/Fugazi Run/The Delilahs Camden Dublin Castle NW1 020 7485 1773
Tiger Force Old Street Old Blue Last EC1 020 7613 2478
Tunng/Mico/Julian Ventner Aldgate East Spitz E1 020 7392 9032

MANCHESTER
Damo Suzuki/Folded Remediez Night And Day Café 0161 236 1822
Green 13/Fine Lines Academy 2 0161 275 2930
The Hazey Janes/Amida/Kamal Arifa/The Flood/Lobelia Blue Retro Bar 0161 274 4892
The Last Gang In Town Dry Bar 0161 236 5920
Red Wing Pilot/Thrift/Station Ten/View From A Throne Roadhouse 0161 228 1789

NEWCASTLE
My Ruin Carling Academy 0870 771 2000

NORTHAMPTON
This Girl Soundhaus 01604 250898

NOTTINGHAM
Bob Mould Rescue Rooms 0115 958 8484
The Research/Mono Taxi Social 0115 950 5078

OXFORD
The Wake/Alaskan Pipeline/The Sirens Call Wheatsheaf 01865 721156

SHEFFIELD
Extreme Maggot Infestation/Deadfall/Opinicus/Exile Boardwalk 0114 279 9090
Mark Morriss Leadmill 0114 221 2828

SOUTHAMPTON
Without Face/Season's End/Hagakure Joiners 023 8022 5612

YORK
The Red Room Theory/Bad Shots Reunion Fibbers 01904 651 250

IF YOU CAN'T MAKE IT TO A GIG...

"Yes dear. Sorry dear. A pound of organic tofu? OK dear"

RADIO Music: Response
9pm, Xfm
Infadels give themselves to ye in tonight's live session.

TV Top 5
9pm, MTV2
Alt.rock supergroup **Audioslave** pick their top five music videos.

TV Legends
7pm, BBC4
Profile of jazz saxamaphonist **Charlie 'Yardbird' Parker**.

TV Coldplay
6pm, The Biography Channel
A middling story of middle-class, middle-of-the-road rockers.

480 GIGS ACROSS THE UK AND IRELAND THIS WEEK

THURSDAY

January 26

BATH
The Research/Mono Taxi Moles 01225 404445

BIRMINGHAM
Belle & Sebastian/Brakes Carling Academy 0121 262 3000
Dirty Soul/The Allies/Beach Monks/So Called Enemy Carling Bar Academy 0121 262 3000
The Ghost Of Many/State Of Serenity/Sicfelt Edwards No.8 0121 643 5835
The Shocks/35 Seconds Flapper & Firkin 0121 236 2421
Tokyo Dragons/Rattlesnake Remedy Barfly 0870 907 0999

BOURNEMOUTH
Club NME Presents... Infadels Old Fire Station 01202 503888

BRIGHTON
The Spinto Band/Fields Ocean Rooms 01273 699069

BRISTOL
Robyn Hitchcock & The Minus Three/The Eighteenth Day Of May Fleece 0117 945 0996

BURY
The Nuns Hark To Towler 01204 883856

CAMBRIDGE
Man From Uranus Portland Arms 01223 357268

CARDIFF
Test Icicles/Help She Can't Swim Barfly 029 2066 7658

DERBY
The Fight/Blacktop Victoria Inn 01332 740091

EDINBURGH
Kim Richey Cabaret Voltaire 0131 220 6176
Shrinking Violet/The Mars Patrol Heriot-Watt University 0131 451 5333

EXETER
JR Ewing Cavern Club 01392 495370

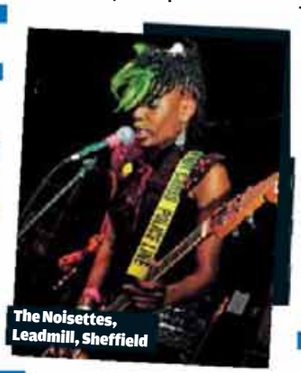
GLASGOW
Blindside/Exit Ten/Fickle Public Barfly 0870 907 0999
The Hussy's/The Motion King Tut's Wah Wah Hut 0141 221 5279
Landslide Arches 0141 221 4001
Red Lights/Khyber Pass/The Cams/The Get Set Go's Upstairs At The Barfly 0870 907 0999

LEEDS
Aeon Scream Joseph's Well 0113 203 1861
Haggis Horns Hi-Fi Club 0113 242 7353
Kram/A Man Down/White Widow Vine 0113 203 1821
Tangoroa/Raucous/Chickenhawk Fenton 0113 245 3908
Tiger Bomb/Remote/British Fiction New Roscoe 0113 246 0778
The Tommys Faversham 0113 245 8817
When We Were Six Primrose 0113 262 1368
Yes, Boss/Farming Incident/Yorkshire Bone/Ball Of Shit Packhorse 0113 245 3980

LEICESTER
House Of The Famous Poets/The Reverend Charlotte 0116 255 3956

LIVERPOOL
Gledhill/My Architects Barfly @ Masque 0151 707 6171
Obsolete/Zuprowski Connection/Neva/Institution Barfly Loft @ Masque 0151 707 6171

LONDON
Black Madonnas Purple Turtle NW1 020 7383 4976
Black Wire/The Rocks/The Holloways/Dustins Bar Mitzvah/The Bishops Swiss Cottage Elbow Room NW3 020 7586 9888
Blood Red Shoes/Tera:Tora/Monic/Target Bethnal Green Pleasure Unit E2 020 7729 0167
The Bridge Gang/Illustrated Youth Croydon Cartoon 020 8239 1616
Children Of Bodom Charing Cross Road Astoria WC2 020 7434 0403
Christian Silva/Andy Sloman/Oz Bayldon/Polly Scattergood/ 12 Bar Club WC2 020 7916 6989
The Council/Silent Moves/The Rebeccas/The Capture Camden


The Noisettes, Leadmill, Sheffield

Dublin Castle NW1 020 7485 1773
Eileen Rose/Amy Kelley/Dan Phelps Charing Cross Road Borderline WC2 020 7734 5547
Emporia/Elephant's Head/Runners Style Zero/Yell Rebel Yell Highbury Corner Upstairs At The Garage N5 020 7607 1818
Four Day Hombre Islington Carling Bar Academy N1 0870 166 3663
Free State Prophets/The Superheroes Islington Hope'n'Anchor N1 020 7354 1312
Fridge Mountain Fires/The Debrettes/The Green Angel Lark In The Park N1 020 7278 5781
The Irrepressables Bethnal Green Bethnal Green Working Men's Club E2 020 7739 2772
Kevin Pearce/Marc Meon/The Olympus Mons Aldgate East 93 Feet East E1 020 7247 6095
Living Things Tottenham Court Road Metro Club W1 020 7437 0964
Loudmouth Notting Hill Arts Club W11 020 7460 4459
Lyrics Born/Mike Relm/One Self Camden Jazz Café NW1 020 7916 6060
Me & Bobby/Rosewood Green/Steve Dalgleish Aldgate East Spitz E1 020 7392 9032
The Posies Highbury Corner Garage N5 020 7607 1818
Richard Ashcroft Camden Electric Ballroom NW1 020 7485 9006
Rogue Wave/Jody Wildgoose/Turn Camden Barfly NW1 0870 907 0999
Sam Sallon/Sandra & The Memory Machine Betsy Trotwood 020 7336 7326
Suzerain/Veto Silver/Samsa/Kate Mosh Kentish Town Bull & Gate NW5 020 7485 5358
Terror/Blacklisted/Camden Underworld NW1 020 7482 1932
ThisGIRL/Everything On Black King's Cross Water Rats WC1 020 7336 7326

MANCHESTER
Be Your Own Pet/Good Shoes Roadhouse 0161 228 1789
The Karva Checkpoint Jabez Clegg 0161 272 8612
Regina Spektor Academy 3 0161 275 2930
Sunshine Underground Music Box 0161 832 1111

MIDDLESBROUGH
Club NME Presents... Lethal Bizzle Empire 01642 253553

NEWCASTLE
Babyshambles Academy 0870 771 2000
Very Almost Head Of Steam 0191 232 4379

NORTHAMPTON
Your Vegas Soundhaus 01604 250898

NOTTINGHAM
Club NME Presents... Rumblestrips Stealth 0115 958 0672
Fi-Lo Beddow/The Recovery Junktion 7 0115 911 6959
Shitdisco/These New Puritans Social 0115 950 5078

OXFORD
Bleeding Through/Hondo MacLean/Bring Me The Horizon Zodiac 01865 420042

PORTSMOUTH
Corrosion Of Conformity/Clutch Wedgewood Rooms 023 9286 3911

PRESTON
Ladyfuzz 53 Degrees 01772 893 000

SHEFFIELD
The Noisettes Leadmill 0114 221 2828
Planet Of Women/Silverjet/Exist End/Maeven Boardwalk 0114 279 9090

SOUTHAMPTON
The Academy Is/Panic! At The Disco Joiners 023 8022 5612

TUNBRIDGE WELLS
The Fallout Trust/Theoretical Girl Forum 08712 777101

FRIDAY

January 27

BIRMINGHAM
Bullet For My Valentine/Hawthorn Heights Carling Academy 0121 262 3000
Every1else/Newclear View/Electroflex Flapper & Firkin 0121 236 2421
Test Icicles/Help She Can't Swim/Damn Arms Barfly 0870 907 0999

BRIGHTON
Clutch/Corrosion Of Conformity Concorde 2 01273 673311

BRISTOL
The Bridge Fleece 0117 945 0996
John Cale Carling Academy 0870 771 2000
The Kooks/The Automatic Louisiana 0117 926 5978

BURY
The Diesel Fitters Hark To Towler 01204 883856

CARDIFF
Dios Malos/Radio Luxembourg Barfly 029 2066 7658

DERBY
Tokyo Dragons/The Fallen Story/The Atoms Victoria Inn 01332 740091

EDINBURGH
The Happy Endings Cabaret Voltaire 0131 220 6176

EXETER
The Rakes/White Rose Movement/Duels University, Lemon Grove 01392 263519
Robyn Hitchcock & The MInus Three/The Eighteenth Day Of May Phoenix 01392 667080

GLASGOW
Andrew Weatherall ABC 0870 903 3444
Babyshambles Barrowlands 0141 552 4601
Gledhill/My Architects/Twilight Sad/Collar Up Barfly 0870 907
ShockWaves NME Awards 2006 Presents... Maximo Park/Arctic Monkeys/We Are Scientists/Mystery Jets Carling Academy 0870 771 2000
Saint Jude's Infirmary/Prototypes/The Colts/Red Bee Society King Tut's Wah Wah Hut 0141 221 5279
The Starting Line/MXPX ABC2 0141 204 5151

HASTINGS
Clearlake Brass Monkey 01273 685906

KENDAL
Littl'ans/The Moogs/Legohair Brewery Arts Centre 01539 725133

LEEDS
Be Your Own Pet/Good Shoes Cockpit 0113 244 3446
Buen Chico/The VC's/Palo Alto/Sky Larkin Fenton 0113 245 3908
Krave/BPM/Gazelle/The Paper Trail Joseph's Well 0113 203 1861
The Nextmen Faversham 0113 245 8817

LEICESTER
The Fallout Trust/Computerman Charlotte 0116 255 3956
New Generation Superstars/Firebrand/Breakdowns/Chris Odd And The Evens Attik 0116 222 3800

LIVERPOOL
Modeliste/Singe/The Displacements/Waiger/Belief System Cavern Club 0151 236 1964

LONDON
The Academy Is Charing Cross Road Astoria WC2 020 7434 0403
Another Device/The Locust Cult Kentish Town Bull & Gate NW5 020 7485 5358
The Astro Zombies/Lucifer Star Machine Highbury Corner Upstairs At The Garage N5 020 7607 1818
Broken Family Band/My Sad Captains/Rich Brixton Windmill SW2 020 8671 0700
The Cigarettes/The Cutters/Slowline Islington Hope'n'Anchor N1 020 7354 1312

Ladyfuzz, Night And Day Café, Manchester

The Eraserheads/Carters England/Alys Betsy Trotwood 020 7336 7326
Ginger & The Sonic Circus Highbury Corner Garage N5 020 7607 1818
Jamie T/The Maccabees/Jeniferever/Comanechi Camden Barfly NW1 0870 907 0999
Kim Richey/Lee Gordon Trio/Chris Tye/Billbo Birks Charing Cross Road Borderline WC2 020 7734 5547
Nine Below Zero/Glen Matlock & The Philistines/Steranko/Jove Aldgate East Rhythm Factory E1 020 7247 9386
Norman Jay Plan B 08701 165421
Roy Harper/Matt Churchill Oxford Street 100 Club W1 020 7636 0933
Scott Moods 12 Bar Club WC2 020 7916 6989
The Shanners/Rolling Dog/The Basics Camden Dublin Castle NW1 020 7485 1773
Soundcode/The Very Special Guests/Ray On/La Maquina Tottenham Court Road Metro Club W1 020 7437 0964
Trashmoney Borderline (Club Night) 0207 734 2095
The Trend/Sion & The Oracle Kingston Peel 020 8546 3516
UpC DownC LeftC RightC ABC+Start/Collapse/Screaming Keith/An Emergency Bethnal Green Pleasure Unit E2 020 7729 0167
Virgin Passages/Hush The Many/The Great Depression/Tenebrous Aldgate East Spitz E1 020 7392 9032
Wanderlust/Wired/The Bloom King's Cross Water Rats WC1 020 7336 7326

MANCHESTER
The Benz/Marvyn Oates/Keller Roadhouse 0161 228 1789
Dragonforce Academy 2 0161 275 2930
Ladyfuzz/Nursing Home/Cherry Ghost Night And Day Café 0161 236 1822
Rumble Strips Bierkeller 0161 236 1807

NEWCASTLE
Electric Eel Shock Carling Academy 0870 771 2000

NORTHALLERTON
Cardboard Cowboy New County Arms 01609 775 733

NORTHAMPTON
The Research/Mono Taxi Soundhaus 01604 250898

NOTTINGHAM
Agent Blue/Love Ends Disaster/The Screening/Poem Rocket Old Vic, Cabaret 0115 958 2139
Castanets/Jana Hunter Social 0115 950 5078
The Strokes Arena 0115 948 4526
Without Face/Season's End/Abigail's Mercy Junktion 7 0115 911 6959

OXFORD
The Holiday Stabbings/Popular Workshop/Mark Sollis Zodiac 01865 420042
Part Chimp/Todd/Hey Colossus/Lords Wheatsheaf 01865 721156

PETERBOROUGH
Reel Big Fish Met Lounge 01733 566100

PORTSMOUTH
The Queens Wedgewood Rooms 023 9286 3911

READING
The Heartwear Process/Six Nation State/Ben Marwood Plug'n'Play 0118 958 1447

SHEFFIELD
Regina Spektor Leadmill 0114 221 2828

SOUTHAMPTON
The Reptiles Talking Heads 023 8055 5899
Sine Star Project/Black Star Crash/Thomas Tantrum/Katherine Hewitt Joiners 023 8022 5612

TUNBRIDGE WELLS
ThisGIRL Forum 08712 777101

YORK
I Am Jack Fibbers 01904 651 250

The set of *Corrie*, yesterday

RADIO Annie Mac
9pm, Radio 1
DJ, producer and label boss Giles Peterson is mini-mixing this evening.

TV The Culture Show
7pm, BBC2
50 Cent talks about his move from music into merchandising. Talk about commercial break!

TV My Chemical Romance $2 Bill
9.30pm, MTV2
A special live performance from everyone's favourite.

TV Franz Ferdinand
9.30am, Biography Channel
How they were driven to success by the ideal that they 'Could Have It So Much Better'.

The Go! Team go! wild! in! the! country!

RADIO 6Music Fantasy Festival
All weekend, BBC 6Music
Using live recordings, 6Music stage their ultimate festival.

TV Classic Albums
11.35pm, BBC2
Lemmy and **Slash** pass comment on **Motörhead**'s legendary rock album 'Ace Of Spades'.

TV The Last Great American
10pm, BBC4
Tribute to the man in black, Tommy Lee Jones. Er, sorry, **Johnny Cash**.

TV 4Play
1.50am, Channel 4
Insight into how the multi-instrumentalists **The Go! Team** produce their live shows.

Book now with NME Tickets: www.nme.com/gigs or 0870 1663 663 Calls are charged at national standard rate

ANDY WILLSHER/ANDREW KENDALL/R WATKINS/IAN JENNINGS/SONIA MELOY/ED MILES/REX

SATURDAY

January 28

ABERDEEN
The Noisettes/The 747's Moshulu 01224 642662

BATH
ThisGIRL Moles 01225 404445

BIRMINGHAM
The Academy Is/Panic! At The Disco Carling Academy 2 0121 262 3000
Second Sun Rising/Midas Flapper & Firkin 0121 236 2421

BRIGHTON
Part Chimp/Todd/Hey Colossus/Lords Freebutt 01273 603974

BRISTOL
Babyshambles Academy 0870 771 2000
Tailfeather Fleece 0117 945 0996

CAMBRIDGE
Kshad Approach/The Resistance/Data Panicks Portland Arms 01223 357268

CARDIFF
Tokyo Dragons/Dead Against The Rest Barfly 029 2066 7658

CHATHAM
The Faculty Tap'n'Tin 01634 847926

DERBY
Gift Wrapped Fist Victoria Inn 01332 740091

DONCASTER
The Strokes Dome 01302 370999

DUBLIN
Soulfly Ambassador Theatre 00 3531 456 9569

EDINBURGH
Gin Palace/The Nukes Cabaret Voltaire 0131 220 6176
ShockWaves NME Awards Tour 2006 presents... Maximo Park/Arctic Monkeys/We Are Scientists/Mystery Jets Corn Exchange 0131 443 0404

EXETER
Jeniferever Cavern Club 01392 495370

GLASGOW
Deathkill4000/Take A Worm For A Walk Week Upstairs At The Barfly 0870 907 0999
John Cale ABC 0870 903 3444
Ladyfuzz/The Science Barfly 0870 907 0999
The Statler Project ABC2 0141 204 5151

HULL
Komakino Welly Club 01482 221113

LEEDS
Conquest Of Steel/Sons Of Merrick Fenton 0113 245 3908
The High Chairs/Transition/The Rebounds Vine 0113 203 1821
Milk Kan/The Hair Faversham 0113 245 8817
The Stanleys/The Lies/Deco Mixing Tin 0113 246 8899
The Starting Line/MXPX Cockpit 0113 244 3446

LEICESTER
Her Innocence Attik 0116 222 3800

LIVERPOOL
808 State/The Hacker/Vertigo Carling Academy 0870 771 2000
Electric Eel Shock Magnet 0151 709 6969
Yousef/Dom Chung/Lewis Boardman/Will Jazz/Phil Charnock/Alex Wolfenden Barfly @ Masque 0151 707 6171

LONDON
Bomb Factory/The Rank Deluxe Shoreditch On The Rocks E2 020 7278 1074
The Boy Least Likely To/The Customers/Treecreeper Brixton Windmill SW2 020 8671 0700
Bullet For My Valentine/Hawthorn Heights/Still Remains Carling Academy Brixton SW9 020 7771 3000
Bullet/The Swimsuit Issue/Sunset Gun Islington Hope'n'Anchor N1 020 7354 1312
Buzzkill/Grown At Home/Pickled Dick Camden Underworld NW1 020 7482 1932
Cop On The Edge/Under The Igloo/William Kentish Town Bull & Gate NW5 020 7485 5358

The Strokes, Dome, Doncaster

Desalvo/Keith John Adams Betsy Trotwood 020 7336 7326
Don's Mobile Barbers/The Great Depression Notting Hill Arts Club W11 020 7460 4459
The Fever/Fenks/Marner Brown Kingston Peel 020 8546 3516
The Furies/The Ordinance Camden Barfly NW1 0870 907 0999
Girls On Top/Death Valley Surfers 12 Bar Club WC2 020 7916 6989
Hayley Hutchinson/Chris Helme Charing Cross Road Borderline WC2 020 7734 5547
Kalena/Valleum/Karn8 Highbury Corner Garage N5 020 7607 1818
Lions and Tigers/Christine/Velofax Barfly (Club Night)
Love Ends Disaster/Polytechnic Tottenham Court Road Metro Club W1 020 7437 0964
The Michelles/The Gresham Flyers/Syrus Bethnal Green Pleasure Unit E2 020 7729 0167
The Monster Club/Jay Gipson Aldgate East Spitz E1 020 7392 9032
Paradise Lost Charing Cross Road Mean Fiddler WC2 020 7434 9592
Scarf/The Music Roll Exchange/Proxy/Audio Breakfast/Funyamum Angel Lark In The Park N1 020 7278 5781
Semaphore/Ed Laurie The Luminaire NW6 020 7372 7123
Speedometer/Rev Cleatus & The Soul Saviours Camden Jazz Café NW1 020 7916 6060
Take The Fifth/Night Of Treason Camden Dublin Castle NW1 020 7485 1773
Taking Back Sunday Shepherds Bush Empire 0870 771 2000

MANCHESTER
Andy Rourke/New Order/Badly Drawn Boy/Doves/Mani/Stephen Fretwell Evening News Arena 0161 950 5000
Lyrics Born/Quannum Projects Roadhouse 0161 228 1789
The November 5/The Dirty Backbeats/Finka/Red Star Revolution Night And Day Café 0161 236 1822
Rainstar Academy 3 0161 275 2930
Tidy Boys/Lady Dana Academy 0161 275 2930
The Unabombers Music Box 0161 832 1111

NEWCASTLE
Belle & Sebastian Carling Academy 0870 771 2000

NORTHAMPTON
One Toy Soldier Soundhaus 01604 250898

NOTTINGHAM
Asia Carrera/Clambake/Dead Souls Junktion 7 0115 911 6959
Be Your Own Pet/Good Shoes The Social 0115 950 5078
Test Icicles/Help She Can't Swim Rescue Rooms 0115 958 8484

OLDHAM
Club NME Presents... Elle Milano Castle 0161 626 4237

OXFORD
Clutch/Corrosion Of Conformity/Stinking Lizaveta Zodiac 01865 420042

PORTSMOUTH
The Rakes/White Rose Movement/Duels Pyramids Centre 023 9235 8608

STOKE
Club NME Presents... Infadels Underground 01782 219944

SOUTHAMPTON
The Bright Space Lennons 023 8057 0460
The Lost Revue/The Holloways Talking Heads 023 8055 5899
Shorty/Hijera/The Installation Joiners 023 8022 5612

TUNBRIDGE WELLS
The Kooks/The Automatic/Raineater Forum 08712 777101

YORK
Blindside/Exit Ten/Fickle Public Fibbers 01904 651 250

SUNDAY

January 29

ABERDEEN
Ghost Of Bongo/Copy HaHo Café Drummond 01224 624642

BATH
Sue Hawkler Moles 01225 404445

BIRMINGHAM
Blindside/Exit Ten/Fickle Public Barfly 0870 907 0999
Pickled Dick Carling Bar Academy 0121 262 3000

BRIGHTON
My Ruin/GU Medicine/Barrabas/The Last Cry Concorde 2 01273 673311

BRISTOL
Coheed And Cambria/Thrice Carling Academy 0870 771 2000

CAMBRIDGE
The Rakes/White Rose Movement/Duels Junction 01223 511511

CARDIFF
Shape Of My Addiction/Johnny Mental/Four Ways To Fall/Beneath The Shadows Clwb Ifor Bach 029 2023 2199

GLASGOW
Bauhaus ABC 0870 903 3444
Be Your Own Pet/Good Shoes ABC2 0141 204 5151
Dios Malos Barfly 0870 907 0999
The Noisettes/The 747's/Popup/Yellow Bentines King Tut's Wah Wah Hut 0141 221 5279

The Rakes, Junction, Cambridge

LEEDS
The Downfall/Forced To Die/After The End Vine 0113 203 1821
Dudefish/Room 44/Warning?!-Achtung?!/Spiked Cola Joseph's Well 0113 203 1861
Neil Mclarty/Last Night's TV/Baxter Trappe Faversham 0113 245 8817
November Coming Fire/The Break In/Remain/New Morality Fenton 0113 245 3908
The Parks/Idiot Savant/Dusty Not Digital/The Bloodred Honeymoons/Sergeant Lewis Primrose 0113 262 1368
Regina Spektor Cockpit 0113 244 3446

LIVERPOOL
Fozzy/Forever Never/Nineteenth Century/BDV Barfly @ Masque 0151 707 6171
The Mode/The Knightz/Columbia/Omerta/The Domingo Kings Cavern Club 0151 236 1964

LONDON
Babyshambles Shepherds Bush Empire 0870 771 2000
Clutch/Corrosion Of Conformity Charing Cross Road Mean Fiddler WC2 020 7434 9592
Eberg Brixton Windmill SW2 020 8671 0700
Jeniferever Piccadilly Circus Tatty Bogle W1 020 7734 4475
The Junior Varsity/Tellison/Maple State Kingston Peel 020 8546 3516
Leaf Hound Putney Half Moon SW15 020 8780 9383
Mick Hart 12 Bar Club WC2 020 7916 6989
The More Assured/Dirty Mojo/Klava Camden Barfly NW1 0870 907 0999
Mrs Burns Kentish Town Bull & Gate NW5 020 7485 5358
Sandweaver/Alex Harvest/Sam Grieg Clapham Grand SW11 020 7223 6523
Spoken Silence/Simple Reason/Firefly/Disco Courage Highbury Corner Upstairs At The Garage N5 020 7607 1818
Stream Of Passion Charing Cross Road Borderline WC2 020 7734 5547
Todd/Part Chimp/Lords/Hey Colossus The Luminaire NW6 020 7372 7123
Via Negativa/Imicus/Symbo/Hiatus Camden Dublin Castle NW1 020 7485 1773
The Violets/These New Puritans/Oliva Spleen Old Street Old Blue Last EC1 020 7613 2478
Wet Dog/Pete And The Pirates/Candy/Bender/Madam Aldgate East Spitz E1 020 7392 9032

MANCHESTER
Belle & Sebastian/Brakes Ritz 0161 236 4355
Four Way Kill/Allerjen Roadhouse 0161 228 1789
JR Ewing Night And Day Café 0161 236 1822
Robyn Hitchcock & The MInus Three/The Eighteenth Day Of May Academy 3 0161 275 2930

NEWCASTLE
Mansions Of Glory/Between Lines/Free Diamonds Head Of Steam 0191 232 4379
ShockWaves NME Awards Tour 2006 Presents... Maximo Park/Arctic Monkeys/We Are Scientists/Mystery Jets Carling Academy 0870 771 2000
Peter Mulvey/Jess Klein/Alana Levendoski Cluny 0191 230 4474

NORWICH
MXPX Waterfront 01603 632717

NOTTINGHAM
Dlugokecki/Story One/The Council/Sandi Thom Rescue Rooms 0115 958 8484
The Lucinda Console Junktion 7 0115 911 6959
Trencher The Social 0115 950 5078

PORTSMOUTH
Jo McCafferty/Alex Roberts Wedgewood Rooms 023 9286 3911

SHEFFIELD
Asuras Boardwalk 0114 279 9090
The Fallout Trust Leadmill 0114 221 2828

SOUTHAMPTON
The Research/Tomboy Joiners 023 8022 5612

WINCHESTER
Eileen Rose/Gilbert French Railway Inn 01962 867795

YORK
Electric Eel Shock/Southern Electrics Fibbers 01904 651 250
The Sugars/Owen Richards Fibbers (Matinee) 01904 651 250

IF YOU CAN'T MAKE IT TO A GIG...

Jim Noir, coming to a thrift store near you

RADIO The Invisible Man
8.30pm, Radio 2
The story of **Rod Temperton**, the man who wrote **Michael Jackson**'s 'Thriller'.

RADIO Rocket Science
1pm, BBC 6Music
Marc Riley hosts a set from Mancunian folkster **Jim Noir**.

RADIO 6Music Chart
4pm, BBC 6Music
Featuring all the latest indie beasts, plus the **Boomtown Rats**' 'The Fine Art Of Surfacing'.

TV Popworld
10.30am, Channel 4
Pop-a-doodle-do! It's everyone's favourite televisual music magazine!

INXS: and to think he died having a [*snip – Good Taste Ed*]

RADIO 6Mix
8pm, BBC 6Music
DJs **Earl Gateshead** and **Daddy Ad** represent Jamaica's Trojan Records for tonight's DJ set.

TV Top Of The Pops
7pm, BBC2
Will Pepsi hold Coke off the top spot for another week? Also, classic footage of Sunkist from 1992.

RADIO Andrew Collins
2pm, BBC 6Music
Listeners decide whether **Radiohead**'s Glasto '97 set should close the fantasy festival.

TV The Best Of The Tube
2.30am, UKTV Documentary
This week with clips of **INXS**, **Culture Club** and **Ian Dury**.

Book now with NME Tickets: www.nme.com/gigs or 0870 1663 663 Calls are charged at national standard rate

MONDAY

January 30

BATH
Melonfarmer/Black 13/ Bloody Tourists/Cabaret Rat Moles 01225 404445

BIRMINGHAM
Coheed And Cambria/Thrice Carling Academy 0121 262 3000
Idiot Pilot Carling Bar Academy 0121 262 3000
Nick Cave Symphony Hall 0121 212 3333

BRISTOL
Electric Eel Shock Fleece 0117 945 0996

CAMBRIDGE
Raddicus/Feet First Portland Arms 01223 357268

CARDIFF
Modern Life Is War/November Coming Fire/The Legacy/The Coverup/Captain Insano Clwb Ifor Bach 029 2023 2199
This Girl/Adzuki/Kids In Glasshouses Barfly 029 2066 7658

DERBY
One Gone No More/One Good Reason Victoria Inn 01332 740091

GLASGOW
Robyn Hitchcock & The MInus Three/The Eighteenth Day Of May ABC 0870 903 3444
Tokyo Dragons/Catbuster/Crevis Barfly 0870 907 0999

LEEDS
The Attic Project/5 Fingered Discount/Crimson Daydream Joseph's Well 0113 203 1861
Braxton Hicks/John Parkes/ Martin Hughes New Roscoe 0113 246 0778
The Kooks/The Automatic Cockpit 0113 244 3446
The Smokestacks/The Landau Packhorse 0113 245 3980

LONDON
The Black Alley Screens/ Gatefold/Soul Starr/Rosalita Camden Dublin Castle NW1 020 7485 1773
Black Cab/The Wright Offs Bethnal Green Pleasure Unit E2 020 7729 0167
Blindside/Exit Ten/Fickle Public Camden Barfly NW1 0870 907 0999
Bob Mould Shepherds Bush Bush Hall W12 020 8222 6955
The Colonies/Soft Hearted Scientists/Michaelmas/Cherry Ghost Oxford Circus Social W1 020 7636 4992
Cougar/Televise The Luminaire NW6 020 7372 7123
Fall Out Boy Charing Cross Road Astoria WC2 020 7434 0403
Joe Wilkes 12 Bar Club WC2 020 7916 6989
Little Volcanoes/Dancing Bears/ Brocker Islington Hope'n'Anchor N1 020 7354 1312
Most Precious Blood/Turmoil/ Raw Power Camden Underworld NW1 020 7482 1932
Nadine Khouri/Stutz Bear Club/ The Sofa Club/Sonver Aldgate East Spitz E1 020 7392 9032
The Rollison Affair/Murdoch King's Cross Water Rats WC1 020 7336 7326
Tina Dico/Are Brun Charing Cross Road Borderline WC2 020 7734 5547

MANCHESTER
A Foreign Town/Balboa/Kikiro Roadhouse 0161 228 1789
Belle & Sebastian/Brakes Ritz 0161 236 4355
The Body Doubles/Flat Back Four/Hurricane State Night And Day Café 0161 236 1822
Club NME Presents... Infadels/ Lethal Bizzle University 0161 832 1111
Cord Academy 3 0161 275 2930
The Strokes Carling Apollo 0870 401 8000

NEWCASTLE
Bauhaus Carling Academy 0870 771 2000
Club NME Presents... Dirty Perfect Other Room 0191 261 9755

NORWICH
The Rakes/White Rose Movement/Duels UEA 01603 505401

NOTTINGHAM
3 Ring Circus/Destroy Cowboy/ Honey Spider The Social 0115 950 5078

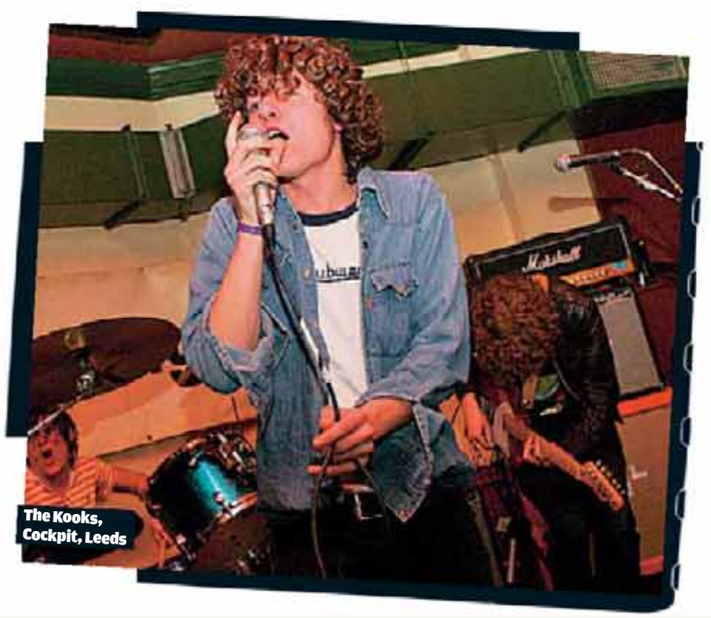
OXFORD
Skoud/Jakokoyak/Tunng Port Mahon 01865 202067

PORTSMOUTH
My Ruin Wedgewood Rooms 023 9286 3911

SHEFFIELD
A Certain Type Of Person/Anna Haigh Boardwalk 0114 279 9090
Club NME Presents... Mistys Big Adventure/Voom Blooms Plug 0114 276 2676
Test Icicles Leadmill 0114 221 2828

TUNBRIDGE WELLS
Slightly Restrained/The Crayons/The Mockingbird Nightmare Forum 08712 777101

YORK
Dios Malos Fibbers 01904 651 250


The Kooks, Cockpit, Leeds

TUESDAY

January 31

BIRMINGHAM
This Girl Carling Bar Academy 0121 262 3000
Thunder Carling Academy 0121 262 3000
Urge/The Fall, The Rise Barfly 0870 907 0999

BRISTOL
Mark Morriss Fleece 0117 945 0996
The Rakes/White Rose Movement/Duels Anson Rooms 0117 954 5810

CAMBRIDGE
Nick Cave Corn Exchange 01223 357851

CARDIFF
Gledhill/The Stories/My Architects Barfly 029 2066 7658

DERBY
Hungry Cannibals/Enemo J/ Jack's Band Victoria Inn 01332 740091

EXETER
My Ruin Cavern Club 01392 495370

GLASGOW
Dragonforce Carling Academy 0870 771 2000
Idiot Pilot/The Seal Cub Clubbing Club King Tut's Wah Wah Hut 0141 221 5279
Sangminus Barfly 0870 907 0999

HUDDERSFIELD
Club NME Presents... Infadels/ Modeliste Tokyo 01484 432100

LEEDS
Flyblown/Bickles Cab/The Let Down/The Real Alqueda Fenton 0113 245 3908

LEICESTER
The Displacements/Aisle 22/ Sergeant Penguine/Back On The Streets Charlotte 0116 255 3956
Winning By Default Attik 0116 222 3800

LIVERPOOL
Dios Malos/Orizon Barfly @ Masque 0151 707 6171

LONDON
After Forever/Nightmare/ Crimson Tears Highbury Corner Garage N5 020 7607 1818
Andrew Balkwill/The Screeches/ The Love Gods/David Hurn Notting Hill Arts Club W11 020 7460 4459
The Beat Poets/Officer Ray Bethnal Green Pleasure Unit E2 020 7729 0167
The Blue Aeroplanes Charing Cross Road Borderline WC2 020 7734 5547
British Beef/The Mentalists Kentish Town Bull & Gate NW5 020 7485 5358
Butch Walker Camden Barfly NW1 0870 907 0999
The Cadets Plan B 08701 165421
Chik Budo/Da Silva Highbury Corner Upstairs At The Garage N5 020 7607 1818
Fall Out Boy Charing Cross Road Astoria WC2 020 7434 0403
Her Words Kill/Soon to be September/The Desperate Hour/So Red The Rose/Enter Shikari Kingston Peel 020 8546 3516
King Alexander/Wolfie Buffalo Bar N1 020 7359 6191
Liam Frost King's Cross Water Rats WC1 020 7336 7326
Paris Motel/Veto Silver/Unit Aldgate East 93 Feet East E1 020 7247 6095
The Race The Luminaire NW6 020 7372 7123
Sloan Camden Underworld NW1 020 7482 1932
Spencer Devere Betsy Trotwood 020 7336 7326
Yo Zushi Aldgate East Spitz E1 020 7392 9032

MANCHESTER
Four Day Hombre/The Wires/Basphelt Roadhouse 0161 228 1789
Palmstruck/El Condorez/ Morning Sparks/Jake Mattison Night And Day Café 0161 236 1822
Soulfly/Skindred Academy 2 0161 275 2930
The Strokes Carling Apollo 0870 401 8000

NEWCASTLE
Coheed And Cambria/ Thrice Carling Academy 0870 771 2000

NORTHAMPTON
The Modern Soundhaus 01604 250898

NORWICH
Jeniferever Ferryboat 01603 613553

NOTTINGHAM
The Kooks/The Automatic The Social 0115 950 5078
ShockWaves NME Awards Tour 2006 Presents... Maximo Park/Arctic Monkeys/We Are Scientists/Mystery Jets Rock City 0115 941 2544

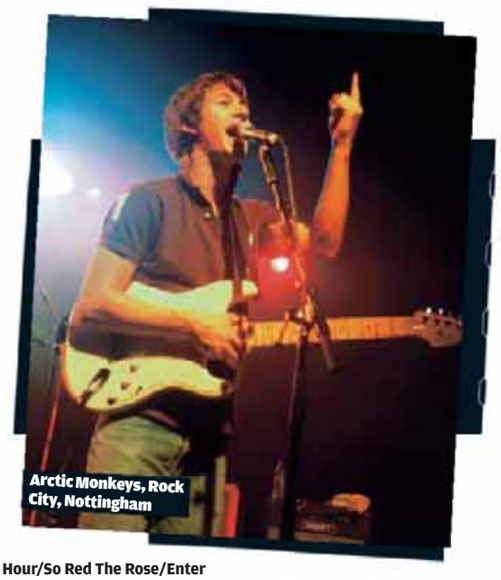
OXFORD
Test Icicles/Help She Can't Swim/Damn Arms Zodiac 01865 420042

PORTSMOUTH
Kev Hardy/Beautiful Life/AKA Edge Of The Wedge 023 9286 3911

SHEFFIELD
Kubb Leadmill 0114 221 2828
Lee McMahon Boardwalk 0114 279 9090
Modern Life Is War Point 0114 221 5033

SOUTHAMPTON
Mono Taxi/The Exits/Purple City Amusements/Wireless Joiners 023 8022 5612

YORK
Tokyo Dragons/Phluid Fibbers 01904 651 250


Arctic Monkeys, Rock City, Nottingham

Help She Can't Swim, Zodiac, Oxford

Smile, Richard – you just got a six out of 10 in *NME*

RADIO Phill Jupitus
7am, BBC 6Music
Butch Walker, songwriter for **Tommy Lee**, pops in for a bagel.

RADIO Nemone's Dream Ticket
10pm, BBC 6Music
With the session **The Flaming Lips** recorded for Peel in 1999.

RADIO Lamacq Live
9pm, Radio 1
Featuring **Richard Ashcroft**'s Electric Ballroom show from last Thursday.

TV Death By Excess
10pm, Sky One
Includes CGI reconstructions of **Kurt Cobain**, **Sid Vicious** and **Keith Moon**'s internal organs. No, really.

The Spinto Band: Olympic mascots for London 2012

RADIO Music: Response
9pm, Xfm
The Spinto Band perform a 'Nice And Nicely Done' live session.

RADIO The King & I
8.30pm, Radio 2
The story of **Elvis**'s manager **Colonel Parker**. Not to be confused with KFC's Colonel Sanders.

TV Pop Years
3.30am, Sky One
Arriba! Arriba! 1999 had Latino fever, with **Ricky Martin**, **Enrique Iglesias** and **Jennifer Lopez**.

TV The Great Performances
11am, The Biography Channel
More **Elvis** as **Priscilla Presley** picks her dead hubby's best shows.

GET IN THE GIG GUIDE Do you want to get your gig included in the biggest and best weekly music gig guide? Click on to NME.COM/gigs and submit your free listing. Entries must be made at least three weeks in advance of the gig date.

ANDY WILLSHER/ANDREW KENDALL/R WATKINS/IAN JENNINGS/SONIA MELOY/ED MILES/REX

CLUBS

The world of indie disco

Watch out for indie-girl ambushes en route to the bar

Get off your horse and drink your Carling

Aviators inside always pose problems when looking for the dancefloor

"Email us at VVV...Oh, hang on, how do we do three W's?"

CLUB OF THE WEEK

KILLING FANTASY, MANCHESTER

If vintage glamour, girl rock and raiding the dressing-up box is your idea of good fun then pop on your ball gown and shimmy over to this Mancunian palace of pleasure and dirrrty dancing.

What do they play? The fact that the night's named after a Kenickie song makes it pretty obvious that lady-focused punk pop is the order of the day. Expect some Lady Sovereign, Helen Love, The Cramps and a smattering of Gwen Stefani, but there's plenty of room for the right boys as well, with Bowie and the Ramones also bursting their way out of the Retro Bar's speakers.

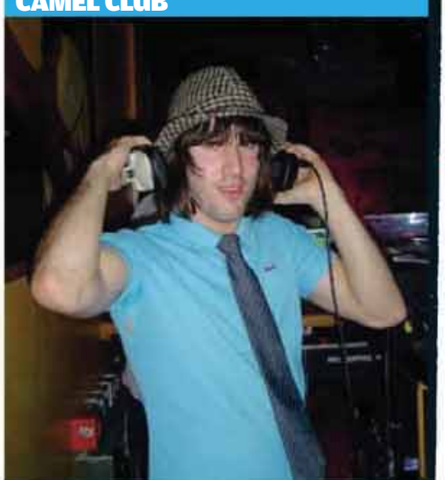
Why this week? The clothes-hating, filthy electro racketeers Jean Genet are doing their dirty ditties, live. "They're pretty, witty and more than a bit rude," says DJ and promoter Vic Conway, "and we want to give Manchester's eyes and ears a treat they won't forget in a hurry!"

What are the crowd like? Like a fancy dress party crossed with a paranoid schizophrenic's dirtiest wet dream. Theme nights have included a seaside extravaganza with the DJs in PVC sailor suits and, oddly, one punter dressed as a clown, who was refused service all night because he freaked out the barmaid. Don't feel compelled to dress up as a saucy pantomime horse or a jaded vampire though: "Those who don't want to wear fancy dress can always just dress fancy instead," advises Vic.

When: Thursday, January 26 and every last Thurday of the month
Venue: Retro Bar, Sackville Street, Manchester
Cost: £3 **Website:** *www.killingfantasy.com*

DJ PROFILE

DAVE CHANELL
CAMEL CLUB


MATT MACLEOD

Who are you? "I'm Dave Chanell, 22, and I've been the DJ at the Camel Club since it started in November last year. When I left Uni – where I DJ'd on the university radio station (which was a great excuse to not do any real work) – I started a club night as nothing existed in Watford. I wanted a decent night out!"

What do you play? "My top song is 'Bandages' by Hot Hot Heat and to get the dancefloor going right now, The Libertines, Blondie, Arctic Monkeys and Kings Of Leon seem to do the trick."

Any plans for the future? "If I had some spare cash I'd love to get a bucking bronco at the club night, but it would be a camel, not a bull."

What's your poison? "As the Camel Club is based in an Australian bar, my DJ drink usually involves an exotic pint of XXXX."

When: Fortnightly Thursdays at the Camel Club, Watford

EVENTS THIS WEEK

Email club listings to clubguide@nme.com

BRIGHTON

Saturday

Detournement at B'Lo
West Street, 10pm-2am, £5
The best alternative Situationist disco in town, if not the world.
www.detournement.co.uk

BRISTOL

Thursday

Club Stutter at Manhattan Bar
St Nicholas Street, 10pm-2am, £3/£4
Underground indie classics and new stuff from the overground to kiss your eardrums better.
www.club-stutter.co.uk

Friday

Wonky at Manhattan Bar
St Nicholas Street, 10pm-3am, £3/£4
An alternative hot spot for "homos who hate hard house"!
www.clubwonky.com

CAMBRIDGE

Wednesday

Club Goo at The Soul Tree
Guildhall Place, 8pm-2am, £5
The Rumble Strips play this week's edition of high-voltage alternative lunacy.
www.clubgoo.co.uk

CARDIFF

Saturday

Twisted by Design at Dempseys
Castle Street, 8.30pm-2am, £2.50/£3
Twee indie tunes and whatever you like 1via the website request form!
www.twistedbydesign.co.uk

CHELMSFORD

Wednesday

Bitterscene at The Bassment
Wells Street, 8.30pm-late, £4/£5
And What Will Be Left Of Them? head up this night that plays French pop to punk and bubblegum classics.
www.bitterscene.co.uk

DUBLIN

Thursday

Skinny Wolves at The Hub
Eustace Street, 9pm-2.30am, Euros-tbc
The art-rocking, new wave nucleus has live sets from Thread Pulls and The New Heat/Obscured By Light.
www.skinnywolves.com

EDINBURGH

Thursday

The Goulag Beat at Cocteau Lounge
Picardy Place, 11pm-3am, £3
A dirty, messy, scuzz-punk garage haven with bands'n'booze.
www.myspace.com/thegoulagbeat

GLASGOW

Friday

Utter Gutter at The Riverside Club
Fox Street, 10pm-late, £6/£8
Hushpuppy and Madame S rule at this underground junk rock and retro-queer disco.
www.uttergutter.com

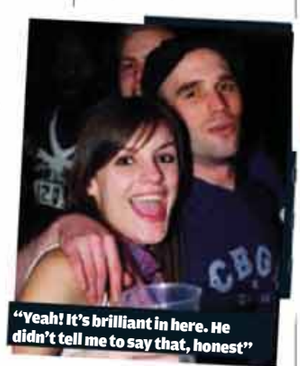
Sunday

Optimo at The Sub Club
Jamaica Street, 11pm-3am, £5/£6
Disco/electro/indie pioneers. Only for the hardcore.
www.optimo.co.uk

LEEDS

Wednesday

Rebellious Jukebox at Wire
Call Lane, 10pm-2.30am, £2.50/£3/£3.50
Boogie the night away at Leeds' naughtiest, rule-book-breaking disco.
www.rebelliousjukebox.co.uk


"Yeah! It's brilliant in here. He didn't tell me to say that, honest"

Saturday

Bad Sneakers at The Faversham
Springfield Mount, 9pm-3am, £4
Arctic Monkeys album playback and live action from The Hair and The Pigeon Detectives.
www.thefaversham.com

Tuesday

Pigs at Wire
Call Lane, 9pm-3am, £tbc
The Kaisers-approved indie bash returns for its first appearance of 2006.
www.thepigscompany.co.uk

LIVERPOOL

Friday

Evol at Korova, Fleet Street, 10pm-4am, £4/5
The Long Blondes and The Delta Fiasco add some glamour to Ladytron's mutant electro-punk night.
www.clubevol.co.uk

LONDON

Friday

Dirty Water Club at Boston Arms
Junction Road, 8.30pm-3am, £6
'77 legends The Tights and young upstarts The Hipshakes garage rock the night away at this palace of punk.
www.dirtywaterclub.com

Crossover at Ministry
Gaunt Street, 10pm-late, £12/£10/£6
Delays front Eddy Temple Morris's new mash-up.
www.ministryofsound.com

Saturday

Tapestry at St Aloysius Social Club
Phoenix Road, 8pm-12pm, £5
Patrick and Eugene do their disco thing with alt.country.
www.tapestryclub.co.uk

Heavy Load at The Phoenix
Cavendish Square, 9pm-3am, £3/£5
A celebration of rock's glory days with The Face, Hendrix, Free and legends-a-go-go.
www.heavyload.clara.co.uk

Monday

Trash at The End
West Central Street, 10pm-3am, £5
Boogie. Even on a school night!
www.trashclub.co.uk

Tuesday

White Heat at Madame JoJos
Brewer Street, 8pm-3am, £4/£5
Saucy live bands and art-punk-noo-wave tunes a-plenty.
www.whiteheatmayfair.com

NOTTINGHAM

Liars Club at The Social
Pelham Street, 9pm-3am, £4/£6
The charming Shitdisco and These New Puritans take on the über-trendy Liars crowd.
www.liarsclub.co.uk

SOUTHAMPTON

Wednesday

Parklife at Downstairs at the Rhino
Waterloo Terrace, 10pm-2am, £2/£4
A celebration of all things Britpop, with Long Live DJs.
www.longliverockandroll.com

Thursday

Long Live Rock And Roll! at Lennons
Onslow Road, 9pm-2am, £3
Metro Riots, Echobeat and The Spinouts tonight.
www.longliverockandroll.com

Club NME

GLASGOW JANUARY 14

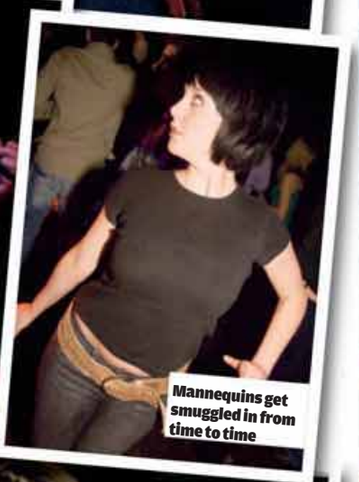
Big looped earrings and army jackets are never to be worn in close proximity. Hellish

BACKSTAGE AT CLUB NME

THE MOTORETTES
GLASGOW, JANUARY 14

How was Club NME for you?
"It was quite mad, there was more banging techno than we'd expected. The gig I'm most looking forward to though is Club NME in Newcastle. We're playing with Lethal Bizzle which is the maddest line up ever."
Do you get nervous before a gig?
"I'd say that I don't but I imagine that I do. You get used to the crack, and now we get riders we're half-cut by the time we get onstage anyway. We played with a band that shall remain unnamed who we caught doing star jumps beforehand. So sometimes we do comedy star jumps to get ready."
Give us a clue who it was...
"Let's just say they were prone to wearing braces and no shirts."

Motorettes frontman flicks a pretty V



Mannequins get smuggled in from time to time

Pearls and long hair get entangled too frequently to mention too

WWW.NME.COM/CLUBNME

THIS WEEK AT CLUB NME

LEEDS NEW VENUE!
The Faversham
1-5 Springfield Mount, LS2
Wednesday, January 25
Vincent Vincent & The Villains+
The Holloways

NOTTINGHAM
Stealth, Masonic Place, NG1
Thursday, January 26
The Rumble Strips

LONDON
KOKO, 1a Camden High Street, NW1
Friday, January 27
The Longcut+JR Ewing

SHEFFIELD NEW VENUE!
The Plug, Matilda St, S1
Monday, January 23
Mistys Big Adventure+Voom Blooms

STOKE-ON-TRENT
The Underground, Morley Street, ST1
Saturday, January 28
Infadels

GLASGOW
School of Art, Renfrew Street, G3
Saturday, January 28
Mistys Big Adventure

MANCHESTER
Club Academy, Manchester University SU, Oxford Road, M13
Monday, January 30
Infadels+Lethal Bizzle

MIDDLESBROUGH
The Empire, Corporation Road, TS1 2RT
Thursday, January 26
Lethal Bizzle

HUDDERSFIELD
Tokyo, The Old Court House, Queens Street, HD1
Tuesday, January 31
Infadels

OLDHAM
The Castle, 38 Union Street, Oldham, OL1
Saturday, January 28
Elle Milano

NEWCASTLE
Newcastle Digital, Times Square, NE1
Monday, January 30
Dirty Perfect

COLCHESTER
The Underground, University Of Essex, Wivenhoe Park, CO4
Tuesday, February 7
The Chalets+Pistolas

BOURNEMOUTH NEW VENUE!
Consortium, 3 Richmond Hill (off The Square), BH2
Thursday, February 9
Envelopes+The Tommies

CHEAP ENTRY!

Club NME

£2 OFF

This voucher entitles the holder to £2 off the door price
LIVE BANDS THE HOTTEST DJS
CHEAP DRINKS AND ROCK'N'ROLL MAYHEM!

This voucher entitles the holder to £2 off entry and is valid for all Club NME nights* except Glasgow *PLEASE NOTE Valid at KOKO in London after 10.30pm only. Only one voucher per person. Not to be used in conjunction with any other offer. The venue reserves the right to refuse admission. Check venues for full offer details.

BOOK NOW!

FUTURE GIGS ON SALE

Regina Spektor

Witness the Spektor-cal of Regina live in February

Once classically-trained, now completely off the rails in the best way possible, the anti-folk heroine might shout, coo, entice or chastise her audience, but will most probably do all four. At once.
On tour: February 1 to February 16

Boy Kill Boy

Hey, Chris. George and Zippy are backstage. Apparently Geoffrey wants his braces back...

These unashamedly-uncool hairy riff-rocking Londoners are here to fill a Supergrass-shaped hole in your hearts, so catch them in the shoebox venues while you can.
On tour: February 17 to March 5

Give It A Name Festival

Trust My Chemical Romance to put on a festival in April

Headlined by pseudo-goths My Chemical Romance and valley boys Lostprophets, this is a two-day orgy of angsty emo and metal and is billed as "the largest indoor rock bash in Europe".
When: April 29-30

Expect a ketchup sachet shortage when Wayne Coyne and co hit the road in April

NEW! Boy Kill Boy
Stoke Sugarmill (February 17), **Newcastle** Carling Academy (18), **Glasgow** King Tut's (19), **Aberdeen** Moshulu (20), **York** Fibbers (21), **Leicester** Charlotte (22), **Birmingham** Barfly (24), **Aldershot** Buzz Club (25), **Bedford** Esquires (26), **London** Kings College (27), **Cardiff** Barfly (28), **Manchester** Academy 3 (March 1), **Liverpool** Barfly (3), **Bristol** Louisiana (4), **Nottingham** Social (5)

The Boy Least Likely To
Brighton Hanbury Ballroom (February 16), **Bristol** Louisiana (17), **Southampton** Joiners (18), **Oxford** Zodiac (19), **Birmingham** Bar Carling Academy (20), **Sheffield** Leadmill (22), **Manchester** Night & Day (23), **Glasgow** King Tut's (24), **York** Fibbers (25), **Nottingham** Social (26), **London** Bush Hall (28)

Billy Bragg
Wolverhampton Wulfrun Hall (April 23), **Sheffield** City Hall (24), **Bradford** University (25), **Liverpool** Carling Academy (26), **Manchester Bridgewater** Hall (28), **Gateshead** The Sage (29), **Cardiff** St David's Hall (30), **Barking** Broadway (May 1), **Leicester** De Montfort Hall (4), **Isle Of Man** Douglas Villa Marina (5), **Edinburgh** Usher Hall (7), **Exeter** Lemon Grove (31) **Dublin** Vicar Street (June 3)

Broken Social Scene
London Astoria (February 8), **Belfast** Speakeasy (10), **Dublin** Crawdaddy (11), **Manchester** Academy (14), **Birmingham** Carling Academy (15), **Leeds** Faversham (16), **Glasgow** School Of Art (17), **Portsmouth** Wedgewood Rooms (19)

NEW! Isobel Campbell
Manchester Night & Day (February 14), **Leeds** Brudenell Social Club (15), **Norwich** Arts Centre (16), **Nottingham** Social (17), **Dublin** Sugar Club (18), **Brighton** Komedia (20), **London** Bush Hall (21), **Cardiff** Point (22), **Birmingham** Glee Club (23), **Glasgow** ABC2 (25)

The Chalets
Exeter Cavern (February 6), **Colchester** University (7), **Leicester** Music Café (8), **Sheffield** Fuzz (9), **Glasgow** King Tut's (11), **Newcastle** Red Rooms (12), **Manchester** Bierkeller (13), **Leeds** Faversham (14), **Bath** Moles (16), **Bedford** Angel (17), **Welwyn Garden City** Green Room (18)

Coldcut
London Brighton Corn Exchange (April 19), **Bristol** Carling Academy (20), **Gateshead** Sage (21), **Dublin** Village (22), **Cardiff** The Point (24), **Sheffield** University (25), **Glasgow** Tramway Theatre (26)

The Concretes
Bournemouth Old Fire Station (February 15), **Liverpool** Carling Academy 3 (18), **London** Scala (22)

Graham Coxon
Newcastle Carling Academy (March 20), **Liverpool** Carling Academy (21), **Glasgow** Garage (22), **Edinburgh** Liquid Room (23), **Leeds** Cockpit (25), **Norwich** Waterfront (26), **Leicester** University (27), **Manchester** Ritz Ballroom (28), **Cambridge** Junction (30), **Oxford** Zodiac (21), **Nottingham** Marcus Garvey Centre Ballroom (April 1), **Bristol** Bierkeller (2), **Brighton** Concorde (4), **London** Hammersmith Palais (5)

Death Cab For Cutie
London Astoria (February 28 & March 1), **Nottingham** Rock City (3), **Manchester** Academy (3), **Glasgow** Barrowlands (4), **Newcastle** Carling Academy (5), **Portsmouth** Pyramids Centre (6), **Oxford** Brookes University (11)

The Flaming Lips
Edinburgh Usher Hall (April 19), **London** Royal Albert Hall (22), **Birmingham** Carling Academy (24), **Manchester** Carling Apollo (25)

NEW! Give It A Name Festival
Featuring My Chemical Romance with The Ataris, Atreyu, Panic! At The Disco, Underoath, The Bled, Men Women & Children, Drive By, Say Anything, Paramore, The Honorary Title and Taint, **London** Earls Court (April 29) **Manchester** Evening News Arena (30) and Lostprophets with Taking Back Sunday, Angles & Airwaves, Goldfinger, Aiden, Silverstein, Classic Case and Bayside. **Manchester** Evening News Arena (April 29), **London** Earls Court (30)

Goldie Lookin Chain
Liverpool Carling Academy (February 14), **London** Astoria (15), **Wolverhampton** Wulfrun Hall (16), **Norwich** UEA (17), **Sheffield** The Plug (18), **Glasgow** Carling Academy (20), **Newcastle** Carling Academy (21), **Nottingham** Rock City (22), **Manchester** Academy (23), **Portsmouth** Pyramid (24), **Bristol** Carling Academy (25), **Bournemouth** Opera House (March 2), **Jersey** Regents Leisure Park (3)

The Go! Team
Liverpool Carling Academy (February 15), **Leeds** Metropolitan University (16), **Glasgow** Barrowland (17), **Manchester** Academy (18), **Wolverhampton** Wulfrun Hall (20), **Newcastle** University (21), **Sheffield** Plug (22), **Reading** University (24), **Brighton** Corn Exchange (25), **Bristol** Carling Academy (26), **Norwich** Waterfront (27) **London** KOKO (March 1 & 2), **Oxford** Brookes University (5), **Leicester** (6), **Cardiff** Coal Exchange (7), **Southampton** University (8)

Heineken Green Energy 2006
Featuring Snow Patrol (April 29), Ian Brown (30), Kaiser Chiefs (May 1)

NEW! HIM
Manchester Carling Apollo (April 18 & 19), **Birmingham** Carling Academy (20 & 21), **Glasgow** Carling Academy (23), **Newcastle** Carling Academy (24), **London** Brixton Carling Academy (25), **Dublin** Ambassador (27 & 28)

Kaiser Chiefs
Glasgow SECC (April 19), **London** Alexandra Palace (21 & 22), **Plymouth** Pavilion (24), **Brighton** Convention Centre (25), **Birmingham** NIA (26), **Leeds** Millennium Square (29 & 30)

Kano
Sheffield Leadmill (March 8), **Edinburgh** Venue (9), **Liverpool** Carling Academy (11), **Oxford** Zodiac (12), **Leicester** University (14), **Cambridge** Junction (16), **Exeter** Lemon Grove Vibraphonic (17), **Bournemouth** Old Fire Station (18)

The Kooks
Manchester Academy 3 (February 1), **Sheffield** Fuzz Club (2), **Newcastle** Carling Academy (3), **Edinburgh** Venue (5), **Glasgow** King Tuts (6), **Hull** Adelphi (7), **Liverpool** Korova (8), **Oxford** Zodiac (10), **Norwich** Arts Centre (11), **Brighton** Concorde 2 (13), **London** ULU (14), **Portsmouth** Wedgewood Rooms (March 20*), **Birmingham** Carling Academy 2 (21*), **London** Mean Fiddler (23*), **Manchester** Academy 2 (24*), **Glasgow** Arches (25*)

Beth Orton
Bristol Colston Hall (February 14), **Brighton** Dome (15), **Norwich** UEA (16), **Warwick** Arts Centre (17), **Nottingham** Rock City (19), **Leeds** Metropolitan University (21), **Manchester** Academy (22), **Glasgow** Barrowland (23), **St Albans** Alban Arena (25), **Cambridge** Corn Exchange (26), **London** Shepherds Bush Empire (27)

The Paddingtons
London KOKO (February 12), **Hull** Welly (13), **Preston** 53 Degrees (14), **Oxford** Zodiac (16), **Sheffield** Leadmill (18), **Glasgow** QMU (19), **Newcastle** Carling Academy (20), **Manchester** Academy 3 (21), **Leeds** Cockpit (22), **Gloucester** Guildhall (24), **Birmingham** Carling Academy (25), **Norwich** Waterfront (26), **Southampton** University (27), **Brighton** Concorde 2 (28)

Regina Spektor
Edinburgh Cabaret Voltaire (February 1), **Newcastle** Carling Academy (2), **London** Shepherds Bush (4), **Bristol** Fleece (7*), **Dublin** Whelans (9*), **Belfast** Limelight (10), **Norwich** Arts Centre (11), **Leicester** Charlotte (13), **Colchester** Arts Centre (14), **Oxford** Zodiac (16)

The Streets
Norwich UEA (February 15), **Sheffield** Leadmill (16), **Bath** Pavilion (17), **London** Astoria (18)

Kanye West
Manchester MEN Arena (February 16), **Glasgow** SECC (17), **London** Hammersmith Apollo (19/20/21) **Cardiff** Arena (22), **Birmingham** NEC (28), **London** Theatre Royal Drury Lane (26)

The Wrens
Nottingham Rock City (February 28), **Birmingham** Bar Carling Academy (March 1), **Hull** Adelphi (2), **Aberdeen** Moshulu (3), **London** ULU (4)

* = Extra date added

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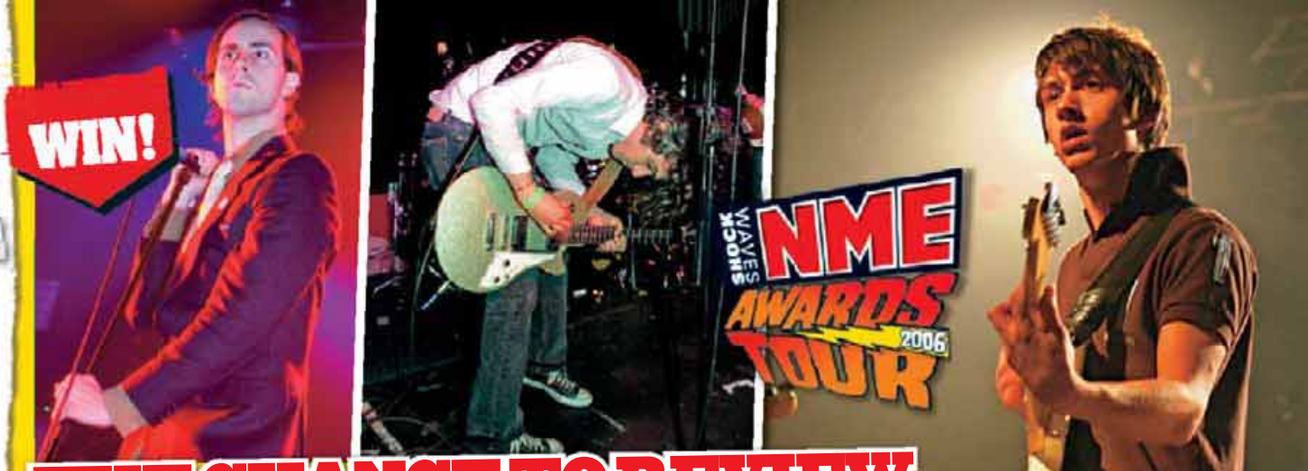
ANDY WILLSHER



THE CHANCE TO REVIEW THE NME AWARDS TOUR!

Are you the next Tim Jonze? Then get out of the cubicle and get journolising!

From Coldplay in 2000 to Franz Ferdinand in 2004, the annual NME Awards tour has always delivered the best bands to your home town, mere months before they break into enormodome stardom. Well, apart from Campag Velocet, but you get the point. This year *NME* proudly gives you the ShockWaves NME Awards Tour 2006, featuring Maximo Park, Arctic Monkeys, We Are Scientists, AND Mystery Jets!

And rather than just the usual 'win some tickets and that's about it' competition, this year we've got a very, *very* special prize. We've got three pairs of tickets to each of the gigs (listed right) to give away. Not only will you get to see four supremely talented bands, but you'll also be in with a chance of reviewing it for the legendary *NME*.

To enter just tell us, in 100 words or less, why you want to write about the Awards Tour.

Email your entry to *comp@nme.com* or post it to Awards Competiton, *NME*, 25th Floor, Kings Reach Tower, IPC ignite!, Stamford Street, London SE1 9LS. But be quick! The competition closes **THIS MONDAY** (January 30). Don't forget to include on your entry which gig you'd like to win tickets for. Please include a recent photo with any entry.

Nottingham Rock City (Jan 31)
Leeds University (Feb 1
Liverpool University (2)
Manchester Academy (4-5)
Sheffield Octagon (7)
Birmingham Carling Academy (8)
UEA Norwich (9)
Cardiff University (11)
Bristol Carling Academy (13)
Portsmouth Guildhall (15)
Brighton Dome (16)
Brixton Carling Academy (17)

N.B. Winners are not guaranteed to appear in *NME*. IPC Media Limited's normal terms and conditions apply to this competition (available at *NME.COM*). The judge's decision is final, and there is no cash alternative.

WINNER!

EMMA, MANCHESTER
Emma Leatherbarrow won Strokes tickets and signed artwork (*NME*, Jan 7, 2006). "I can't believe I finally have Strokes tickets! It's gonna be awesome. Massive thank you to *NME*!"

WIN! £35 OF HMV VOUCHERS

Got a pen and half a brain? You too could be a winner

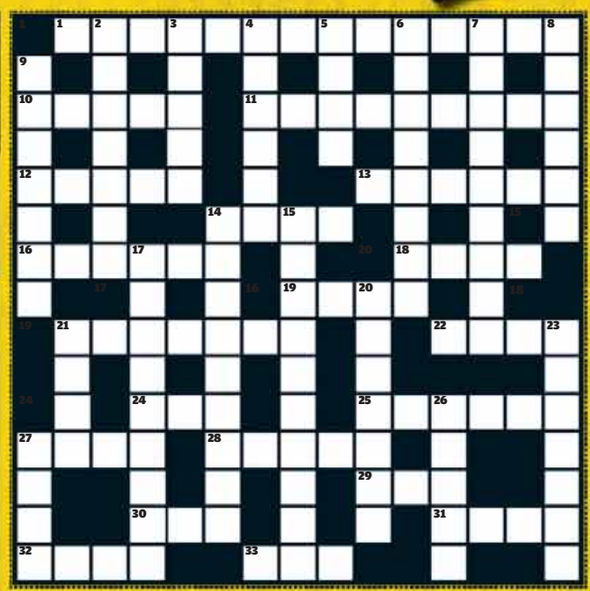
CLUES ACROSS

1+32A Arctic Monkeys on top of the world – no twilight days for them yet, and it hasn't dawned on them either (4-3-3-4-4)
10 Under which name MC Ben Drew is getting up to 'No Good' (4-1)
11 Sadly, half gets upset with this Go! Team number (9)
12 Interpol's abrupt way of saying "come here" (5)
13+27D Shocking treatment at the top of The Curve (6-4)
14 Change ends...it's Wire (4)
16+21A No mates around to play with The Divine Comedy (6-7)
18 Most oddly includes member of Republica (4)
19 Half Man Half Biscuit found themselves 'Back In The ___' (4)
21 (See 16 across)
22 Gary ___, original rapper who wore 'The Crown' in 1983 (4)
24 How different to be part of Live8 (3)
25 Let's hear it again (and again) for Pink Floyd's 'Best Of' album (6)
27 Hallo.....got left out of Texas? (4)
28 '____ Speaks' of Geneva and '___ __ Knows' of Queens Of The Stone Age (5)
29 Those 'Crazysexycool' girls (3)
30 Scandinavians found in the Sahara (3)
31 (See 21 down)
32 (See 1 across)
33 Dig that song by Nizlopi (3)

CLUES DOWN

2 Did Johnny Marr get better when he used this backing band? (7)
3 Le Bon turns up with member of British Sea Power (5)
4 Savage Garden performance that I would find gripping (4-2)
5+20D A number for when Saint Etienne are on the road, but not in the main (4-7)
6 Dog Eat Dog may well have had some backing, though, for this number (2-6)
7 Prototype Radiohead whose 20-year-old recordings have recently surfaced (2-1-6)
8 This is a toughie, this one...Pet Shop Boys' single (2-4)
9 "*Do you have an opinion, a mind of your own/I thought you were _____, I thought you should know*", Garbage (7)
14 Ask nation about music from OutKast (9)
15+23D Indie band from the west Midlands who took their name from BBC radio's *The Goon Show* (4-6-7)
17 "*There's a hole in my head where the rain comes in/You took my body and played to win*", ELO (4-5)
20 (See 5 down)
21+31A A fluke it somehow came out for afrobeat musician (4-4)
23 (See 15 down)
26 Hospital starts sick arrangements to get a bit of Revenge (5)
27 (See 13 across)

Compiled by Trevor "Blighty" Hungerford



Simply cut out the crossword and send it, along with your name and address, marking the envelope with the issue date, to the usual address, before Wednesday, February 1, 2006. First correct one out of the hat wins!

ANSWERS FROM DECEMBER 17/24 ISSUE

Across: 1 I Feel Just Like A Child, 11+17A For Today I Am A Boy, 18 All Ablaze, 19 Area, 22 Swoon, 23 Tulsa, 26 Roadrunner, 30 Pioneers, 31+74A Night On Fire, 33+25D Just Friends, 35 Kidd, 36 Estelle, 38 Athlete, 40 Bis, 43 Howl, 44 Hines, 45 Tweak, 46 Damon, 47+38D She's A Star, 48+42A Magic Numbers, 50 Smiths, 55 Iommi, 58+91A Scab Dates, 59 Step On, 65 Mystery Jets, 66+90D Hole In My Shoe, 69 Greedy Fly, 70 Nils, 76 Astor, 79+37D What Became Of The Likely Lads, 83+87A Losing My Religion, 85 Bolton, 88 Legend, 92+113A Candy Ass, 93+61A Echo And The Bunnymen, 94 Mehran, 96 Abuse Me, 99 Usher, 101 Juicebox, 105 Wilco, 106+63A Do You Dream In Colour, 108 Cohen, 110 Evil, 112 Loose, 114 Prince, 115 La's.
Down: 2 Female Of The Species, 3 Embrace, 4 Jay-Z, 5 Shiver, 6+29A Lean Period, 7 Killers, 8 Albion, 9+34D Heathen Chemistry, 10 Leeds, 12+97D Ol' Rag Blues, 13 Trashed, 14 Demolition, 16 Dirty Pretty Things, 21 Dirt, 27 Answer, 28 Riot Radio, 32 Noble, 33 Jumpers, 39+49D Don Gibson, 41 Shamen, 43 Holm, 51 Tom Smith, 52 Sing, 54 Cars, 56+73D One Step Closer, 57 Duffy, 60 Precious, 62 Noel, 64+24A Get In The Swing, 65 My My My, 67 Lit, 68 I Sat Down, 71 Crying, 75 Cramps, 77 Helders, 79+20A Warren Zevon, 80+15D All The Young Dudes, 81 Big Bad John, 82 Cloud Nine, 84+111A Not Alone, 86 Toyah, 89 Scream, 91 DNA, 94+78A Maximo Park, 95 Drones, 98 Strip, 99+53A Uncle Tupelo, 100 Tiga, 102+72A Bill McCai, 103 Edge, 104 Lyla, 107 AFI, 109 Hal.

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THE RECOMMENDER

Music and more to check out

This week: Dev, Test Icicles

WHAT I'M LISTENING TO RIGHT NOW

1 Weezer
Slob
"The first three words ("*leave me alone*") sum up my moods."

2 Nirvana
School
"This has the greatest chorus of all time."

3 Burzum
Hbis Lyset Tar Oss
"It's the perfect song if you ever want to kill people. He's recorded his last three albums from prison over the telephone."

4 Suicidal Tendencies
Institutionalised
"I used to listen to it when I was younger. There's no singing, he just moans."

5 Dinosaur Jr
Repulsion
"I'm constantly listening to their 'Best Of' at the moment."

6 Saves The Day
Ups And Downs
"It's disturbing, mostly him saying he wants to kill himself, but the tune is poppy."

7 Circle Takes The Square
Non-Obstructive Portrait Of Karma
"This has three vocalists screaming back and forth at each other, and it has an Irish folk element too."

8 Descendents
Weiner Schnitzel
"It's only 30 seconds long, but it's a really funny song."

9 Sonic Youth
Pattern Recognition
"It's so poppy but still really good."

10 Annihilator
Set The World On Fire
"This came on during the night when I couldn't sleep. Awesome '80s metal."

SAM JONES/WIREIMAGE/REX

MY FAVOURITE NEW BANDS

Semifinalists

"I was glad to see them as an *NME* Radar band a while back. They're good friends of ours but we don't get to see them much anymore. We used to be in a different band with the singer Ferry and he actually came up with the name Test Icicles. I loved their first single 'Show The Way' and I've just managed to get my hands on the album even though it's not out yet. What else can I tell you about Semifinalists? Two of them are from America and one is from Indonesia. They're the shortest band in the world too, they're all about five-foot four."

Fall Out Boy

"They've been going for a few years longer than us, and in America right now they are stupidly big. I keep missing them live, but their CD is the only one I've bought recently as soon as it came out."

Kelly Clarkson

"I've been listening to her last album 'Believer' non-stop. She sings live and she's not really good-looking so her talent's taken her where she is. I was disappointed by the new Ashley Simpson album so I turned to this."

MY BIGGEST INFLUENCE

Comic books

"There's a guy called Adrian Tomine who does *Optic Nerve* magazine and also *Summer Blonde*, possibly the best comic ever made. Jhonen Vasquez is another, and I have two tattoos based on his books. One is a character called Johnny The Homicidal Maniac, he's about five-inches high. I also have a 'Z' and a '?' in a box on my arm, and a Madman tattoo."

A GUILTY PLEASURE

Heat

"I always read this along with all the trashy celeb stuff. Last time we went to New York, [our label] Domino had a stack of American ones for me to catch up on. I'm anti-celebrity really but I love the MTV/Hollywood award show world."

OTHER STUFF

INTERNET AOL sessions
"I'm obsessed with downloading music videos and live performances. I also watch *punkrockvids.com* and look up new bands on MySpace."

TV Trashy American drama
"I love *The OC*, *Angel*, *Smallville*, *Lost*, *Medium* (with Patricia Arquette), *Without A Trace*, and *CSI*. I have every box-set and I get them taped for me when I'm touring."

FILM Anything with Nicolas Cage
"I've got almost all of his films. *Adaptation* is great, possibly my favourite. Maybe *Wild At Heart*. Or *The Rock*. He's making a film about 9/11 with Martin Scorsese."

FANBOY
Life in the Big Brother house (part two)
It's funny that we've been plucked from comedy band obscurity to be here
haha, yeah...
Wait a minute. Ordinary Boys aren't a comedy band
Oh. I thought that ska revival thing was tongue in cheek.
No.
Umm... sooo, you like that Chantelle bird then?
by David Bailey www.itsmorepleasant.com

NEXT WEEK IN NME...

NO HYPE.
NO SUPERMODELS.
NO BULLSHIT.

HOW EDITORS DID IT THEIR WAY

DEAN CHALKLEY

PLUS!

PRESTON'S FIRST POST-BIG BROTHER INTERVIEW

AND **THE TOP SECRET RETURN OF RAZORLIGHT**

ON SALE WEDNESDAY FEBRUARY 1

WEDNESDAY IS NME DAY